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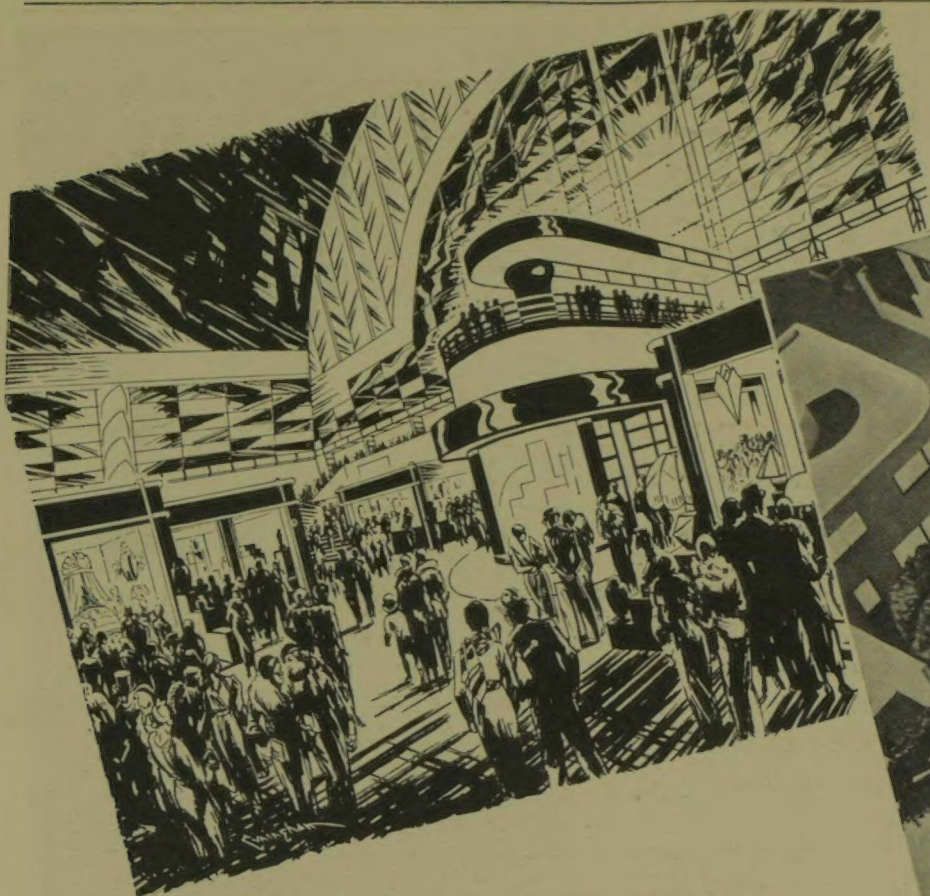
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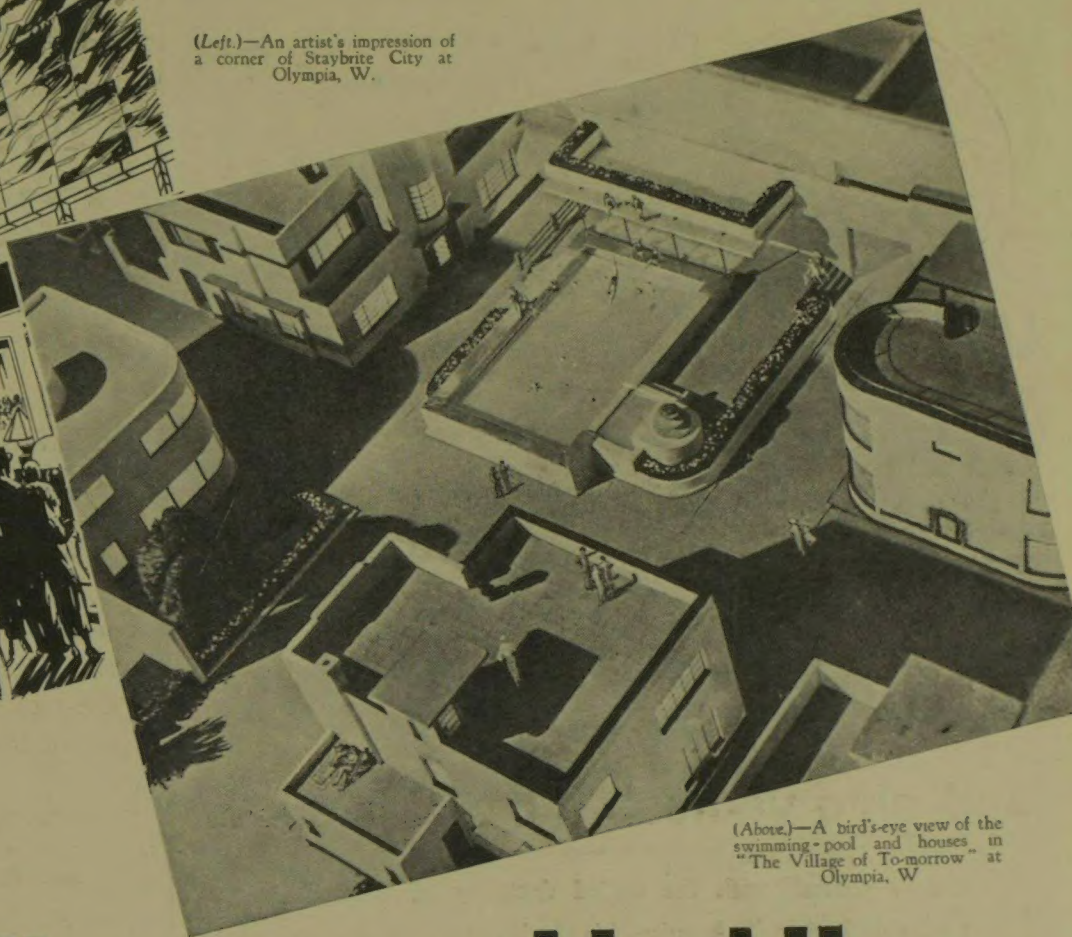
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(Left.)—An artist's impression of a corner of Staybrite City at Olympia, W.



(Above.)—A bird's-eye view of the swimming-pool and houses in "The Village of To-morrow" at Olympia, W.



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AND ROMANCE

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IDEAL HOME

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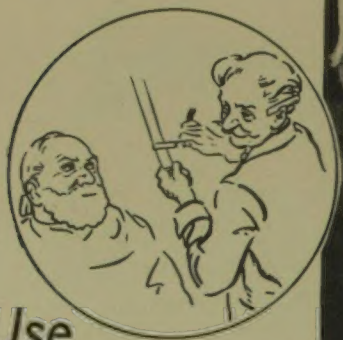
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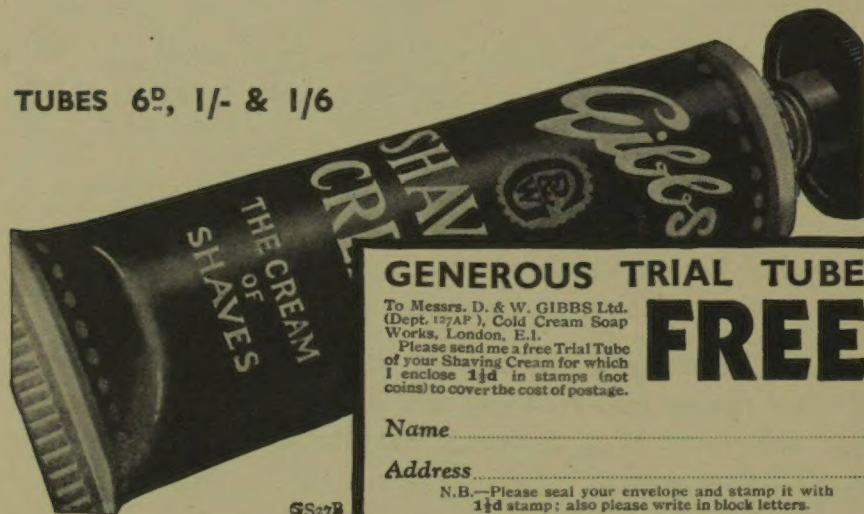
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SATURDAY, APRIL 7, 1934.



THE KING HONOURS A HEROIC NURSE: HIS MAJESTY DECORATING SISTER THOMAS WITH A MEDAL FOR GALLANTRY, DURING A ROYAL VISIT OF INSPECTION TO THE MIDDLESEX HOSPITAL.

The King and Queen visited the Middlesex Hospital on March 29, and his Majesty decorated Sister Dorothy Louise Thomas with the Medal for Gallantry of the Civil Division of the Order of the British Empire. It was awarded to her for heroic and self-sacrificing action in averting a catastrophe after an explosion in the main operating theatre, when there was danger that a burning oxygen cylinder might

blow up at any moment. She remained behind until everyone else was clear, to remove ether and close the doors, and then, to save the theatre from being wrecked, she re-entered and turned off the oxygen. After the presentation the King and Queen shook hands with her. Everyone has been delighted, by the way, to notice that his Majesty is looking remarkably well, as is evident from this photograph.



By G. K. CHESTERTON.

IT is odd that the same terms turn up again and again in history, and often with totally different meanings. This is specially notable in a comparison between an old, thoughtful period, like the mediæval age, and a new and rather thoughtless period, like the modern age. Compare, for instance, the old and correct use of the word Realist with the common, popular use of it to-day. The same word means very nearly opposite things. The word Realist is now generally, if vaguely, applied to somebody who only takes note of material details or appearances. It is applied, let us say, to a painter who not only paints as if a chair contained nothing but four wooden legs and a seat and back, but paints as if the knots in the wood were as important as the legs, or the splinters in the back as important as the seat. The old meaning of the word Realist was almost the exact contrary of this. A Realist meant a man who believed that there did really exist an abstract idea called a chair, in the nature of things or the mind of God; that, compared with this, all the knots and splinters were accidents; and the Realist upheld this against the Nominalist, who held that each chair was a tangle of special splinters and knots, each varying from the other, and all fading at the edges into the indefinable. I remember that a notable Nominalist of our own time, Mr. H. G. Wells, actually selected the example of a chair; and declared that he could destroy the essential type of a chair by invoking lounge-chairs, deck-chairs, invalids' chairs, and other forms of mongrel furniture. I disagree with him; for I think all Nominalists blunder by supposing that a blend at the edges obliterates the distinction of the kinds. It does not abolish the difference between the sea and the Sahara to say there is a strip of sea-sand that is rather damp. There is an essential idea in the word "chair"; the idea of that angular and vertical posture of sitting, which is not in itself either the posture of standing or of lying. The existence of this posture is not contradicted by the fact that a few wish to recline at an easier angle, or that a few make mechanical arrangements for turning a chair into a bed. In short, I am a Realist, and superstitiously and stubbornly refuse to believe that green is red, because all colours change by gradation in a rainbow. But I did not mean at the moment to appear as a Realist or a defender of Realism, but merely as one remarking on the fact that Realism in modern art has come to represent almost the contrary of Realism in mediæval philosophy—or, for that matter, in any philosophy.

Of this it would be easy to give many other modern examples. The word Idealist has a double sense in very much the same way. As popularly used, it generally means a visionary; a man who believes more than he sees; certainly a man who believes much more than other men believe. But, as philosophically used, it means the very reverse. It has been made the technical ticket or label, not of the man who can believe more than he sees, but, if anything, rather of the man who cannot believe what he does see. In philosophic language, an Idealist is not a man who believes more than anybody else, but rather a man who believes less than anybody else. It was the term generally applied to Berkeley and other metaphysicians, who cast doubt on the existence of the ordinary material world; in which most people can be induced to believe without the meddling of any superstitious sect. They were so

called, I suppose, because they admitted that they had in some way received, not the universe, but only the idea of the universe. The more impatient will feel an illogical sympathy with Dr. Johnson's boot and Carlyle's comment on Miss Martineau.

In this sort of recurrence of terms, even within comparatively short intervals, there is perhaps nothing really to cause surprise. Those who think a hard kitchen chair is only a fine shade or a faint approxima-

that still bear the faint traces of their former popularity or unpopularity; walls from which they were fairly recently torn down or washed away. People talk about the young mocking the old; but I think that even in this epoch it is very much the other way. The frivolous old men cannot take the new doctrines as quite so serious as the earnest young men think they are; simply because they are not so new as the earnest young men think they are. Many of the new notions now supposed to be changing the whole earth like an earthquake were quite familiar, and even a little old-fashioned, in the last days of Queen Victoria.

If anything is new, it is not the ideas which are supposed to belong only to this generation. It is the riots, massacres, wars, military proclamations, and wholesale executions, which were always supposed to belong especially to the past barbaric and superstitious generations. I knew all about the Communist theory of Karl Marx before I was twenty-five. What I did not know was that the Communist theory would ever make ferocious use of the Russian Secret Police, or would shoot down workmen by the score for going on strike. I had heard all about Nietzsche and the Master Mind and the reaction against democracy when I was a young art student. What I did not dream of was that a mob of Master Minds would ever be able to silence the Centrum by force and drive the Jews out of Germany. If bludgeons, bloody sabres, streets swept by artillery or rebels hanged or shot for differences of opinion—if these are new things, then I willingly agree that the situation is entirely new. But I do not see anything particularly new about the notion of a Communist State; and still less about the notion of a Dictator.

All these recent revolutions are rooted in very nineteenth-century minds; I might say in very Victorian minds. There never was a more incurably nineteenth-century man than Karl Marx, with his burrowings in the British Museum and his (quite mistaken) concentration on the future of industrial States like the British Empire. The same is true of the opposite nineteenth-century influences, which were also mostly German influences. For instance, it is truly extraordinary that people should be talking so much about the Dictator and Natural Leader in the affairs of Europe, and talking so little about the born King and Able Man in the works of Thomas Carlyle. The whole notion of the Dictator was old stuff to us who had read Carlyle in our boyhood.

But the most extraordinary case of all, also a melancholy memory of Carlyle, is our astonishment that anybody on earth, even anybody so ignorant as Hitler, should be able to dig up the discredited rubbish about the divine superiority of the Teuton to the Roman or the Celt. It would be about as easy to persuade us that the Crystal Palace was built yesterday, or that the Albert Memorial is a stark and cubistic experiment in the New Art by Mr. Epstein, as to persuade us that all that tosh about the superiority of German culture is not at least as dead as Prince Albert. Yet we have seen it all appear again, as a new national ferment; so that the recurrence of philosophical labels cannot be explained by a contradiction between academic and popular meanings. It can only be explained by something in humanity; by which nonsense is always new.



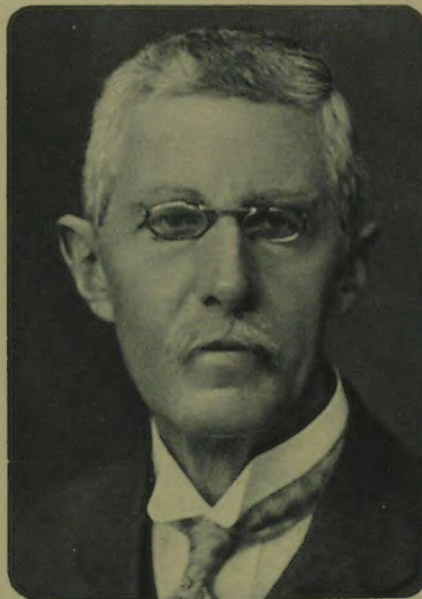
MARRIED TO MISS MARIETTE JEANNE NGUYEN HUU HAO: THE EMPEROR BAO DAI OF ANNAM.



THE EMPRESS WHO WAS A COMMONER BEFORE MARRIAGE: THE BRIDE OF THE EMPEROR OF ANNAM.



APPOINTED HEADMASTER OF HARROW TO SUCCEED DR. CYRIL NORWOOD: MR. PAUL VELLACOTT.



FAMOUS AS AN AUTHORITY ON ANCIENT GREEK RELIGION: THE LATE DR. L. R. FARNELL, D.LITT.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

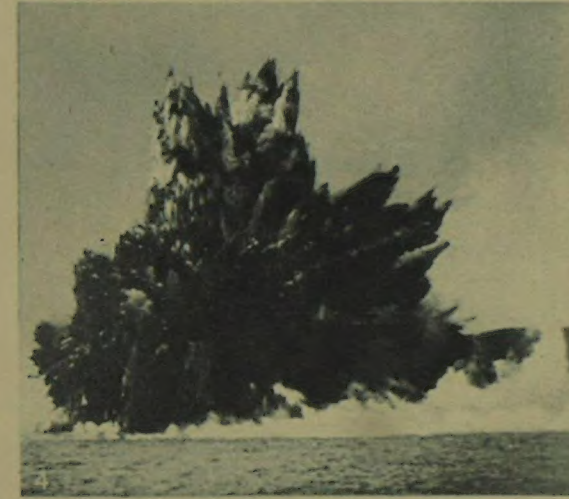
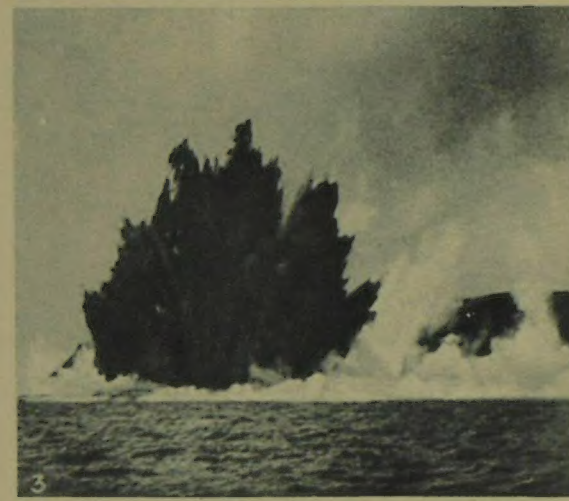
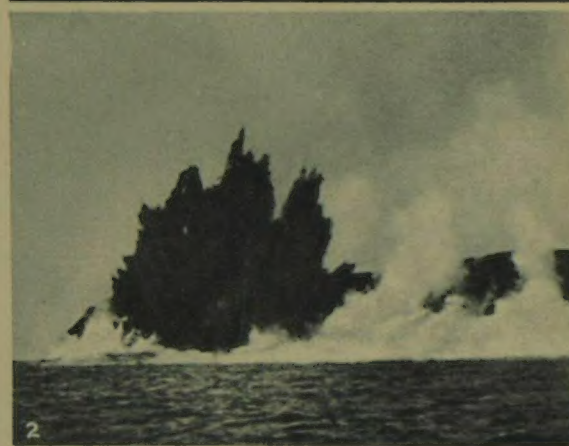
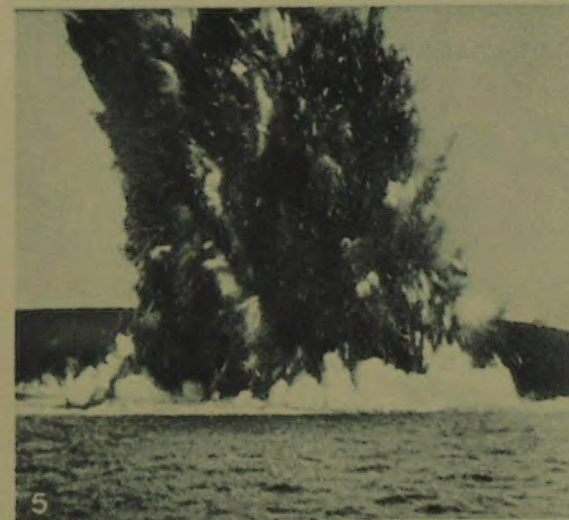
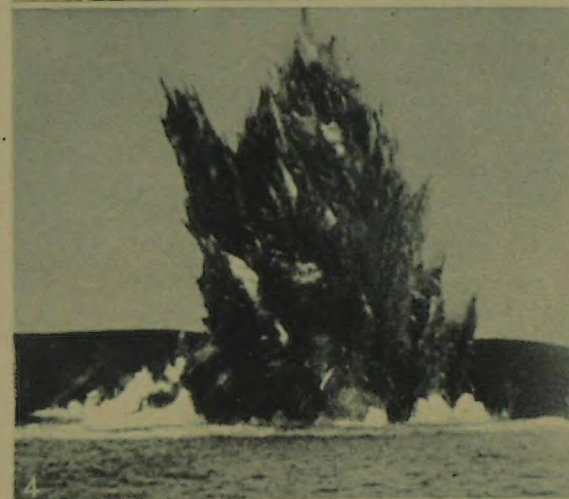
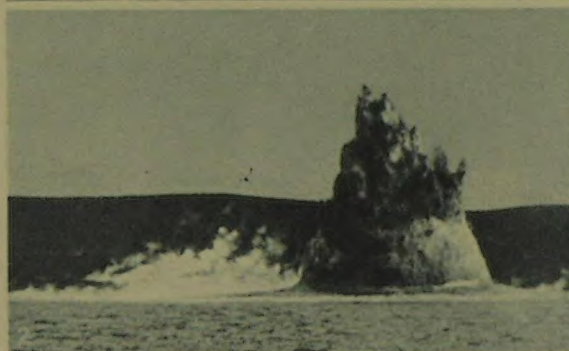
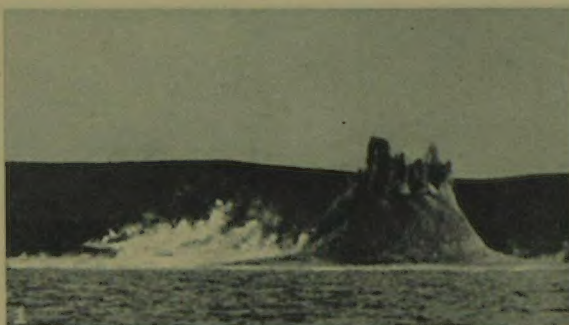
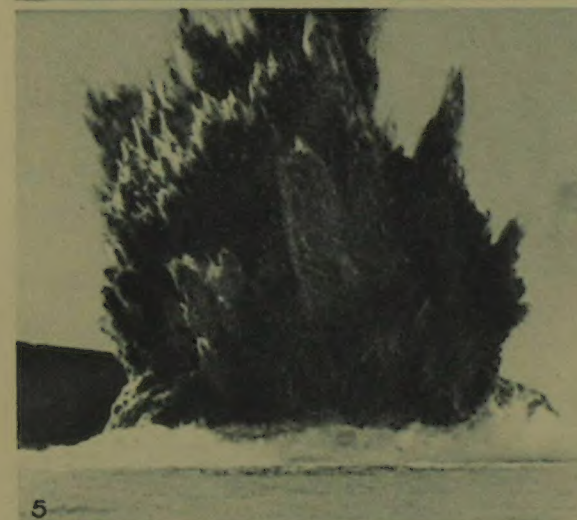
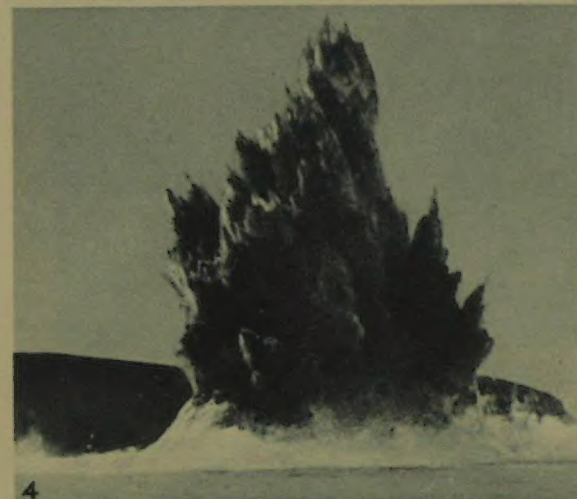
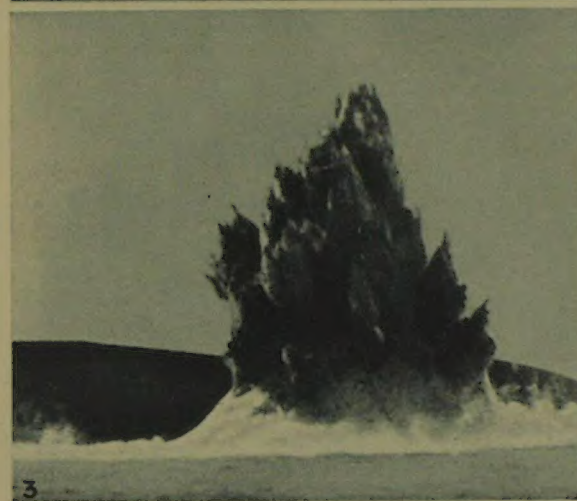
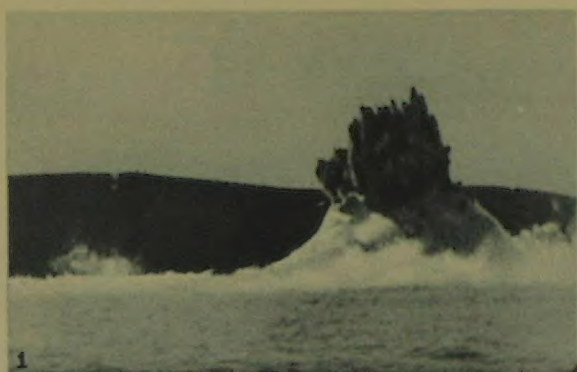
The wedding of the Emperor of Annam and Miss Mariette Jeanne Nguyen Huu Hao, daughter of a wealthy commoner of Saigon, took place at Hué, the capital, on March 24. There were various ceremonies on the three preceding days. The Emperor is twenty-one, and his bride is nineteen. They met when studying in Paris. The Emperor Bao Dai succeeded to the throne in November 1925.—It was announced on March 27 that Mr. Paul Vellacott, Fellow and Tutor of Peterhouse, Cambridge, had been appointed Headmaster of Harrow in succession to Dr. Cyril Norwood, who is leaving after the end of the summer term, to become President of St. John's College, Oxford. During the war Mr. Vellacott served with the 7th Battalion, the South Lancashire Regiment, rising to be Brigade-Major, 23rd Infantry Brigade. He was taken prisoner in 1918. He was born in 1891.—Dr. L. R. Farnell, formerly Rector of Exeter College, Oxford, who died on March 28, aged seventy-eight, was a famous authority on ancient Greek religion. His last notable work was his edition and translation of Pindar, completed in 1932.

tion to a sofa, are probably few in every age; those who cannot believe in the daylight that strikes their eyes or the stone that strikes their foot must have been fewer still. Meanwhile, the popular habit gave a practical use to the word, which, though quite different, was much more often needed. What affects me as much queerer is this: that the same philosophical labels, even with the same philosophical meanings, are pasted up, as if they were fresh as paint, on walls

cubistic experiment in the New Art by Mr. Epstein, as to persuade us that all that tosh about the superiority of German culture is not at least as dead as Prince Albert. Yet we have seen it all appear again, as a new national ferment; so that the recurrence of philosophical labels cannot be explained by a contradiction between academic and popular meanings. It can only be explained by something in humanity; by which nonsense is always new.

KRAKATOA AS A SCREEN STAR.

REPRODUCTIONS BY COURTESY OF BRITISH MOVIE TONE NEWS, LTD.



"NATURE'S DEPTH-CHARGE" EXPLODING: PHASES IN THE DEVELOPMENT OF THREE KRAKATOAN ERUPTIONS.

Each Column to be "Read" Downwards.

Of all the screen "stars" now to be seen in London, the most remarkable is neither a great film actor nor a great film actress: it is a volcano—Krakatoa, of the Sunda Strait, between Sumatra and Java, whose submerged craters, when last there was a severe eruption, threw lava to a height of over 4000 feet above the sea; and it is featured this week at the Movietone News Theatre, Shaftesbury Avenue. From the picture, "Krakatoa," in which it is the chief player we take these few phases, to

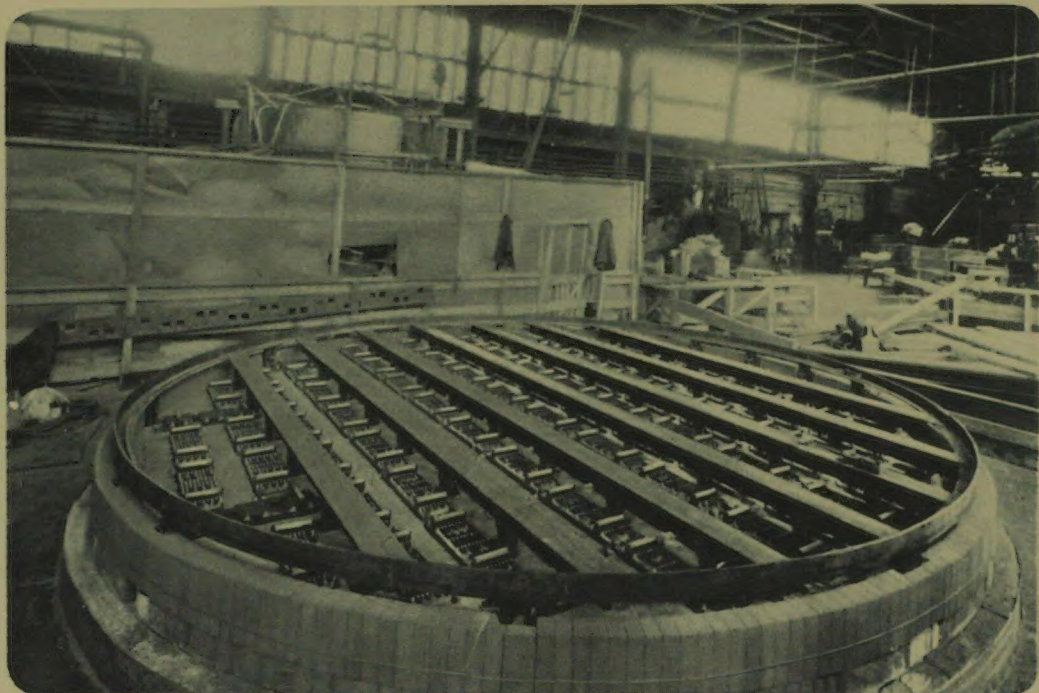
illustrate the magnificence of its terrifying work. "Nature's depth-charge" blows up, and into the air rise noisily huge jets of lava, molten glass, steam, smoke, and flame, forming fantastic figures, fiery shapes that suggest the Inferno of Dante's "Divine Comedy." No wonder that the camera-man, who was only a hundred and fifty feet away, felt the upper decks of his boat shake like a leaf in the wind, while the hold vibrated under violent blows as though battered by a giant's hammer!

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



AN OLD LANDMARK AT THE POINT OF DISINTEGRATION:
THE TOWER OF AN OHIO CITY HALL DYNAMITED.

The fine City Hall of Delaware, Ohio, was gutted by fire recently, and only the clock tower, a hundred feet high, remained standing. This was of no use by itself, and so a charge of dynamite brought it crashing to earth. This remarkable photograph was taken as the building, which for fifty years had dominated the town, wavered and fell. Nearby windows were shattered by the impact.



CONSTRUCTING THE WORLD'S LARGEST TELESCOPE AT CORNING, NEW YORK: THE BOTTOM SECTION OF THE MOULD INTO WHICH TWENTY TONS OF MOLTEN GLASS WERE POURED—WITH SOME MISHAPS. On March 25, twenty tons of molten glass were poured into the mould of what will be by far the largest telescope mirror ever constructed. The mirror is to be 200 inches in diameter. It is hoped that when completed and set up in California, after ten months' cooling and two years' grinding, the mirror will allow astronomers to photograph star clouds twelve thousand million light-years distant. During the pouring some of the cores became detached, and iron bars which held them in place melted, and another mould will be made in case the work has to be done again.



THE NATION'S LAST TRIBUTE TO THE DUTCH QUEEN MOTHER: THE FUNERAL PROCESSION FROM THE HAGUE TO THE MAUSOLEUM AT DELFT.

The late Queen Mother of the Netherlands was buried on March 27 in the mausoleum of members of the House of Orange in the New Church at Delft. The moving ceremony was witnessed by hundreds of thousands of people who filled the streets of The Hague and the road to Delft to pay their last homage. As the coffin was borne to the mourning coach, "Ase's Death" from Grieg's "Peer Gynt" suite was played.



AN EASTER HOLIDAY RAILWAY ACCIDENT IN WHICH SEVERAL WERE INJURED: THE WRECKED COACH OF AN EXCURSION TRAIN AFTER COLLISION WITH A LIGHT ENGINE.

An L.N.E.R. excursion train from Nottingham to Marylebone was in collision with a light engine on Kilburn Bridge on Easter Monday. The engine-driver was seriously injured and several passengers were slightly hurt. The excursion train, containing six hundred passengers, many of them travelling to a demonstration of the Elim Four Square Gospel at the Albert Hall, had reached the bridge, when the rear coach was run into by the engine.



PRINCE GEORGE AT KIMBERLEY: HIS ROYAL HIGHNESS INSPECTING POLICE DOGS USED IN THE PROTECTION OF THE FAMOUS DIAMOND-MINES.

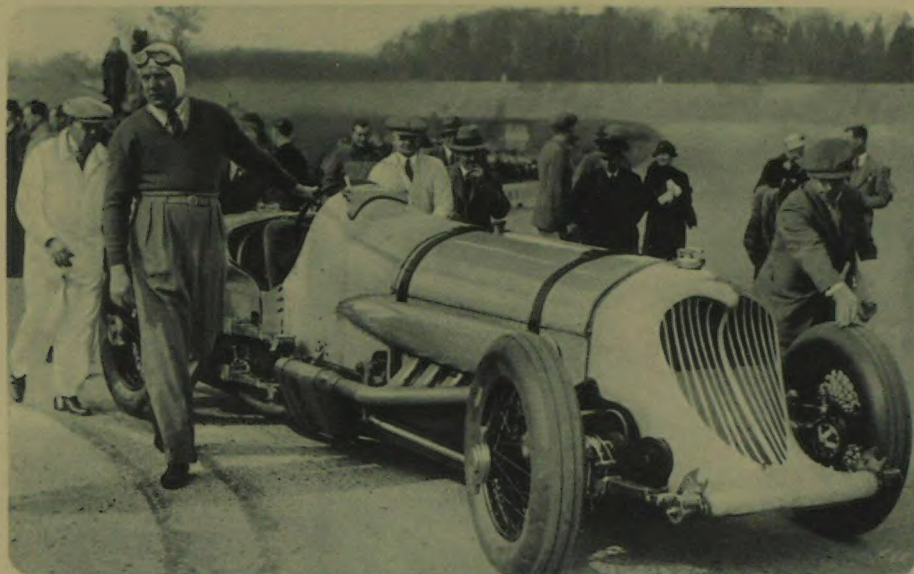
Prince George, arriving from the Transvaal, inspected the diamond-mines at Kimberley on March 17. At the De Beer offices he was shown diamonds worth £750,000, and was given a beautiful nine-carat stone of first water. Two days later his Royal Highness received the last greetings of South Africans and a farewell message from General Hertzog, as he passed out of the Union into the Bechuanaland Protectorate.



THE NEW AMERICAN MINISTER TO THE IRISH FREE STATE PRESENTS HIS CREDENTIALS TO THE PRESIDENT OF THE EXECUTIVE COUNCIL: HIS RETURN TO THE LEGATION.

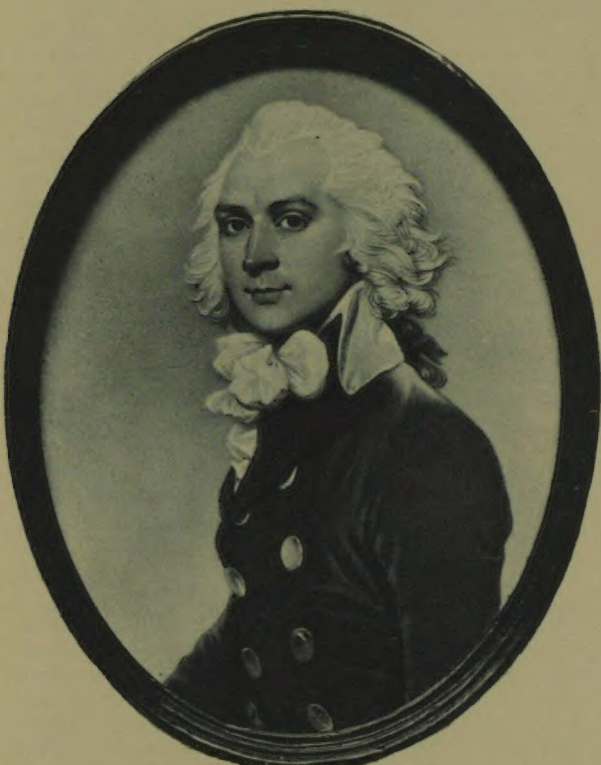
Mr. W. W. McDowell presented his Letters of Credence as Envoy Extraordinary and Minister Plenipotentiary of the U.S.A. at Dublin on March 27. He was escorted from the American Legation to Government Buildings by a troop of cavalry. It was the first time that credentials had been presented to the President of the Executive Council, Mr. de Valera, and not to the Governor-General of the Irish Free State.

NEWS BY PHOTOGRAPHY: EVENTS AND PERSONALITIES OF THE WEEK.



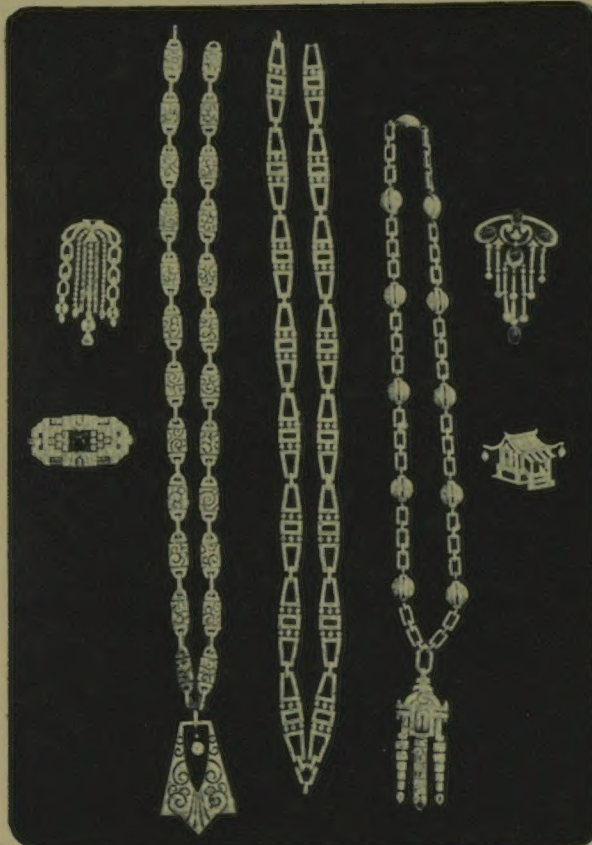
THE LAP RECORD AT BROOKLANDS BROKEN: MR. J. COBB AFTER MAKING HIS 139.79 M.P.H. ATTEMPT; WITH HIS 12-CYLINDER NAPIER-RAILTON.

At Brooklands, on Easter Monday, J. Cobb attempted to beat the former lap record of 137.96 m.p.h. set up two years ago by the late Sir H. R. S. Birkin in a Bentley. Driving his Napier-Railton, in spite of distinctly adverse conditions, he succeeded, with a speed of 139.79 m.p.h. (71.6 sec.). The Napier-Railton was specially built for the purpose of attacking this and other records.



TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT: A MINIATURE BY RICHARD CROSSE.

Richard Crosse (1745-1810), like the contemporary miniaturists, Charles Shirreff and S. T. Roche, was deaf and dumb. Most of Crosse's miniatures are on ivory. The brilliant example here exhibited, which was purchased in 1929, is enamelled on copper. It dates from about 1790 and is a consummate piece of draughtsmanship, being executed with extreme sureness of touch. It would be difficult to find a better enamel miniature by any English artist.



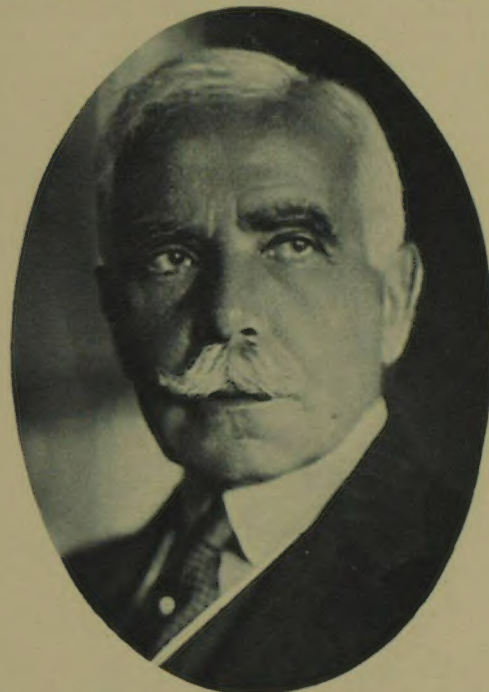
STAVISKY JEWELS PAWNED IN LONDON: CLUES FOUND FOR THE SÛRETÉ GÉNÉRALE BY SCOTLAND YARD.

This jewellery was pledged with a London firm of pawnbrokers, Messrs. T. M. Sutton, of Victoria Street, S.W. Mr. Sutton was visited by Scotland Yard officers, who inspected it. Later, French experts visited the shop and identified the jewels as part of the Stavisky collection. Needless to say, Messrs. Sutton's transaction was normal and entirely in order.



THE MARRIAGE OF THE MINISTER OF AGRICULTURE: MR. WALTER ELLIOT WITH HIS BRIDE (MISS KATHARINE TENNANT) AFTER THE CEREMONY.

Mr. Walter Elliot, Minister of Agriculture, and Miss Katharine Tennant, daughter of the late Sir Charles Tennant and Mrs. Geoffrey Lubbock, were married at St. Baldred's Episcopal Church, North Berwick, on April 2. The Rev. S. J. Marriott officiated; and the address was given by the Very Rev. Dr. Charles Warr, of St. Giles's, Edinburgh. Miss Tennant's only attendants were two little page-boys, David Loder and the Hon. James Tennant.



THE DEATH OF A GREAT AMERICAN FINANCIER: THE LATE MR. OTTO KAHN.

Mr. Otto Kahn, the great American financier and art lover, died March 29, aged sixty-seven. Went to New York in 1893, after having begun his career with the Deutsche Bank in Germany. Joined the firm of Kuhn, Loeb and Co. A warm promoter of Anglo-American goodwill, and vice-president of the English-Speaking Union.



THE CANONISATION OF DON BOSCO: THE GREAT PROCESSION IN ST. PETER'S SQUARE, ROME; SHOWING THE PORTRAIT-BANNER OF THE NEW SAINT.

A new saint was made in Rome on Easter Sunday. This was Don John Bosco, founder of the Salesian Order. The huge crowd assembled included a number of royalties. The Pope, in accordance with the ancient ritual, was besought three times to raise Don Bosco, in recognition of his Order's great work in the mission field, to the dignity of a saint, each time more urgently. After the third request the Pope pronounced the formula of canonisation.



THE HOLY COAT OF ARGENTEUIL EXPOSED: THE BISHOP OF VERSAILLES (RIGHT) AT PRAYER BESIDE THE RELIC.

By authorisation of the Pope, the Holy Coat preserved at the Church of Argenteuil, north of Paris, was exposed to view on March 30. This relic is claimed to be the original Seamless Coat, discovered by St. Helena in 300, and taken back to Constantinople. There it remained till the ninth century, when the Empress Irene presented it to Charlemagne. Charlemagne gave it to his daughter, who gave it into the keeping of the Priory of Argenteuil.

THE WORLD OF SCIENCE.

PRECOCIOUS INFANTS—AND LARVAL PARENTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of my readers has been troubled by the word "neoteny," which he has come across in a natural-history book. And he asks me to explain it. One can hardly be surprised at his mystification, for, even when translated from its original Greek—*neos*, young; and *teino*, extend or stretch—the seeker after truth will be no wiser than before, until he turns to some text-book which may expound what this term really means. And that exposition reveals some extremely curious facts, for their interpretation is still a theme for debate among specialists. All, however, are agreed on the main facts which have been brought to light. And they are surprising facts, since they are concerned with such familiar creatures as newts, to be found in almost any wayside pond during the late spring and early summer.

These creatures, it will be remembered, are entirely aquatic only during the spawning season. For the rest of the year they are land-dwellers, hiding in crannies, and under stones by the water-side. The larvae differ in many important particulars from the tadpoles of the frog and toad. In both these, the skin is black, and the mouth differs entirely from that

anchor themselves at will to water-weeds. This larval stage lasts for some weeks, while the lungs are completing their growth. As soon as this has taken place, they come ashore, to enter the water no more till they do so for reproduction.

like manner, retained this larval form, while, now and again, others grew up to assume the adult, land-dwelling, *Amblystoma* form. It was found that young axolotls could readily be caused to develop further into the perfect *Amblystoma* if they were

kept in shallow vessels of water, and so induced to breathe atmospheric air. If, as the gills were shrinking because the lungs were taking up the function of breathing, they were again placed in deep water, the shrinking gills recovered their lost growth and they remained axolotls.

But we have still to discover why it is that in their natural haunts in Mexico, the *Amblystoma*, or truly adult stage, is only occasionally attained. It has been suggested that the transformation is an accompaniment of long periods of drought, when, as the water disappears, the gills degenerate and the lungs take up their work entirely. They would seem, in short, forced

ashore by the drying up of the water. This may be true. But we have to remember that we have precisely similar cases of "neoteny" among many species of newts, including our own common newt (*Triton vulgaris*), though they are not so striking, since we have here no such transformation in coloration from the newt-like to the salamander-like animal, but simply the attainment of sexual maturity, and reproduction, while still in the larval, gill-bearing stage. At present we have no explanation of this curious phenomenon. It may be due merely to a precocious development of the reproductive activities. But what causes this?

Cases are on record of tadpoles of the common frog, in captivity, wherein the larval stage has been greatly prolonged by preventing the youngsters from developing their lungs by access to the upper air. I propose to investigate this matter as soon as tadpoles are to be had, by placing a wire gauze net an inch below the surface of the water. This will, of necessity, prolong the gill-breathing stage, though in the case of tadpoles the external are soon replaced by



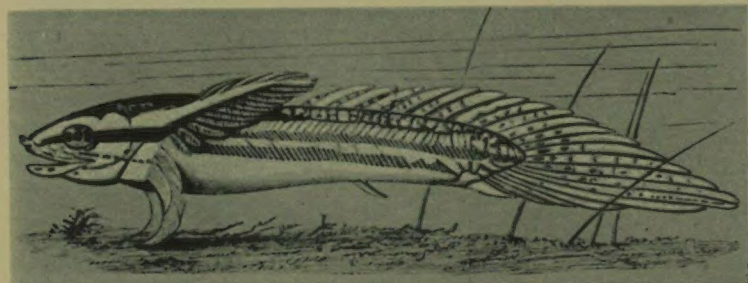
AN ALBINO AXOLOTL IN AN AQUARIUM TANK: THE REMARKABLE MEXICAN LARVAL SALAMANDER WHICH COMMONLY BREEDS IN ITS LARVAL STATE (THE EGGS, FOR MANY GENERATIONS, GIVING RISE TO SIMILARLY SEXUALLY MATURE LARVÆ), AND YET MAY, UNDER CERTAIN CONDITIONS, BECOME TRANSFORMED FROM THE AXOLOTL STAGE INTO THE ADULT, LAND-DWELLING SALAMANDER OR "AMBLYSTOMA."

The day on which an axolotl in the Jardin des Plantes, Paris, left the water and turned into a salamander of the species long known to science as *Amblystoma tigrinum* was, indeed, a memorable one in the history of zoology. It showed that the axolotl was really only the immature larval form of this species, but was none the less capable of reproduction. Axolotls are black; but in albino specimens, such as is seen here, the gills show up more clearly, the absence of pigment allowing the colour of the blood to be seen through the skin. Though first discovered in Mexico, the range of the axolotl is known now to extend as far north as California and New York. Some fine coloured reproductions of axolotls, it may be recalled, were given in our issue of June 18, 1932.—[Photograph by D. Seth-Smith.]

Such, in broad outline, is the life-history of the newt tribe. Some species there are which do not follow what we may call the traditional course of development, but these must be left for another occasion, because I want now to pass on to the theme of "neoteny." Let me take first the case of the now famous larvae first made known to us by the Spanish conquerors of Mexico, who found them in great numbers in the lakes near Mexico City. They were called by the natives "axolotls," a name which means "play in the water." By them they were, and still are, eaten either roasted or boiled, with vinegar or cayenne pepper. And very luscious fare, I should imagine, they would furnish.

For long years after they had been introduced into Europe, zoologists regarded them as permanently aquatic, gill-breathing newts. There are many species of these "perennibranchiate" members of

the newt tribe, forming a group distinct from the typical newts. But one day a strange thing happened. Some axolotls in the possession of the French naturalist Dumeril started to pair, and presently produced eggs which, in the course of a few months, developed into full-grown axolotls. Here, it seems, was confirmation of the belief that these creatures were permanent, adult, gill-breathers. To the great surprise of all who had them under observation, however, some of this brood gradually lost their gills, the gill-clefts closed up, the long fin of the back and tail disappeared, and they left the water and turned into the salamanders long known to science as *Amblystoma tigrinum*! Here, then, was the true adult stage. In due course they produced eggs, which gave rise to what was now, clearly, the larval form, or axolotl! These disclosures started experiments to discover, if possible, why it was that, as a rule, these larvae became sexually mature, producing young which, in



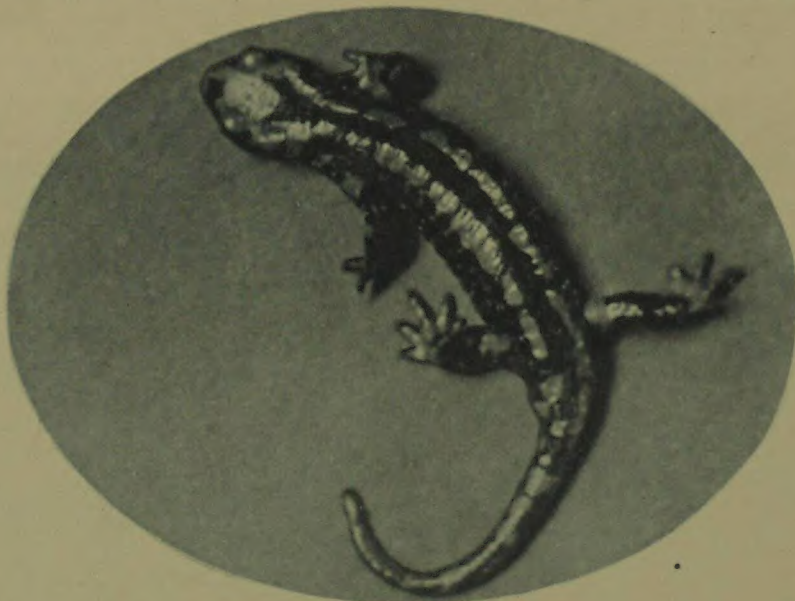
ANOTHER REMARKABLE LARVAL FORM: THE BICHR (POLYPTERUS), A VERY ANCIENT TYPE OF FISH, WHICH IN ITS LARVAL STATE, AT FIRST, BREATHE BY MEANS OF EXTERNAL GILLS LIKE THOSE OF THE NEWT TRIBE.

The bichir is found in the Nile, and is remarkable for its bony, enamel-covered scales. The larval bichir breathes by means of large external gills, like those of newt-larvæ; but whereas the young newts develop lungs and become land-dwellers, the external gills of the young bichir are replaced by internal gills, as in all other fishes.

Reproduced from "The Infancy of Animals," by W. P. Pycraft.

of the adult, for it is quite a small aperture, fringed by lips bearing minute, horny teeth, used for rasping purposes. During the early stages, small external gills are present, but these soon disappear and breathing is carried on by means of internal gills. As development proceeds, first the hind then the fore legs appear. Soon after, the little creature ceases to feed, for its mouth is "closed for repairs"; and during this fasting period, the body derives its nourishment by slowly "feeding on its tail." That is to say, the tissue of which it is formed is slowly absorbed by the body, till no more than a tiny stump is left. By this time, new jaws have appeared, forming a capacious mouth housing a large, fleshy tongue, folded back on itself, with the tip turned towards the throat. In feeding, it is suddenly flicked forward to seize flies and other insects, and the "flick" has almost the speed of a lightning-flash. The aim is unerring, and the victim is held to the tongue by reason of its coating of saliva.

Newts never lose the tail. In their very early stages they are semi-transparent, but marked by narrow, black, longitudinal stripes. The mouth differs from that of the adult only in point of size, for it feeds, from the first, on tiny crustacea—waterfleas, copepods, etc. But it breathes by means of external gills, attaining, soon after hatching, to a much larger size than ever they do in tadpoles. They present another peculiarity, as is seen in two longish tentacles on each side of the mouth, with which they



THE COMMON SALAMANDER OF EUROPE: AN ANIMAL THAT IN ITS COLORATION CLOSELY RESEMBLES THE "AMBLYSTOMA," OR TRULY ADULT FORM OF THE AXOLOTL.

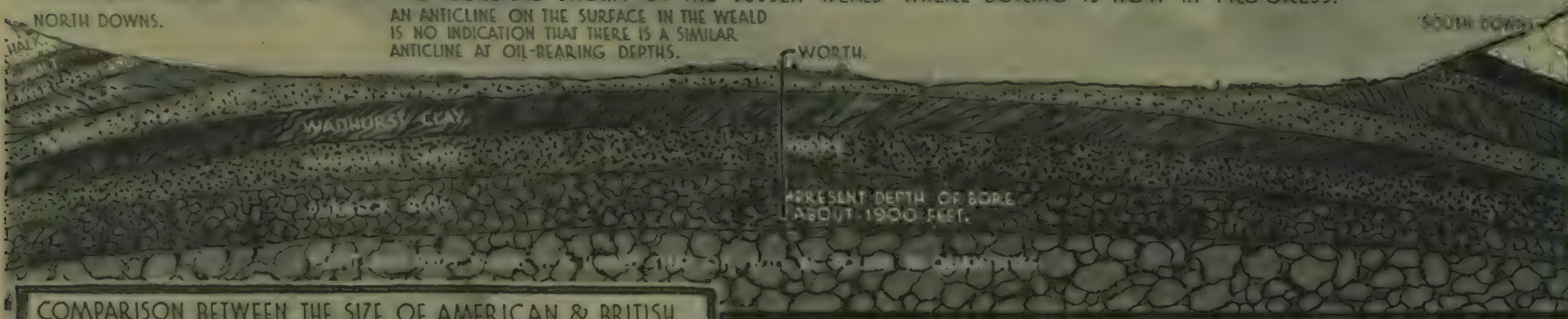
Photograph by D. Seth-Smith.

internal gills. But, so far, no one has succeeded in reproducing this condition of "neoteny." It is, indeed, highly improbable that this end will ever be attained, for the frog tribe has become too highly specialised.

THE SEARCH FOR OIL IN BRITAIN: A BILL TO ASSIST REVIVAL.

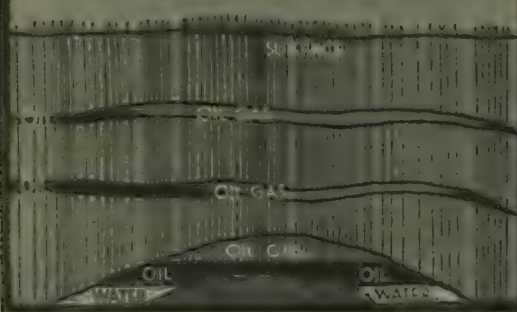
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.

DIAGRAMMATIC SECTION OF THE GENERAL STRATA OF THE SUSSEX WEALD WHERE BORING IS NOW IN PROGRESS.



COMPARISON BETWEEN THE SIZE OF AMERICAN & BRITISH OIL POOLS.

THE "CUSHING" IN OKLAHOMA.

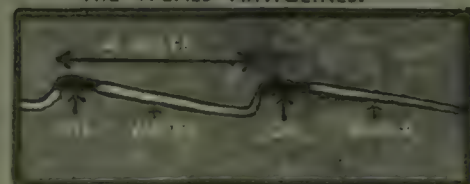


THOUGH OIL EXISTS IN ENGLAND IN MANY PLACES EACH OIL POOL IS BELIEVED TO BE SMALL IN AREA.

ANTICLINES.

ANTICLINES FORM THE UNDERGROUND RESERVOIRS WHERE OIL IS FOUND. BELOW IS DIAGRAMMATICALLY REPRESENTED A BLOCK OF COUNTRY SHOWING A SIMPLE SYMMETRICAL ANTICLINE. IT IS THE PROBLEM OF THE GEOLOGISTS TO FIND THESE ANTICLINES TO ASSIST THE BORING ENGINEERS.

THE WEALD ANTICLINES.



THE ANTICLINES IN THE WEALD ARE ONLY 3 TO 4 MILES ACROSS & ARE NEARLY ALL ASYMMETRICAL, ONE SIDE SLOPING MORE THAN THE OTHER.



LUCK IN STRIKING OIL. HOW BORES ARE MADE IN THE SEARCH FOR PETROLIFEROUS BEDS.

- A 1ST BORE. NO OIL FOUND.
- B 2ND BORE. OIL & WATER FOUND IN NO. 4 BED.
- C 3RD BORE. OIL & WATER FOUND IN NO. 1 BED.
- D 4TH BORE. OIL FOUND IN NOS. 1, 2, & 3 BEDS.
- E 5TH BORE. OIL FOUND IN NOS. 1, 2, & 3 BEDS.



SOME OF THE OBSTACLES NOW PLACED IN THE WAY OF THE BRITISH OIL INVESTIGATORS

LENGTHY LEGAL PROCEEDINGS BEFORE WORK CAN BE COMMENCED.

CLAIMS FOR POLLUTION OF SOURCE OF WATER SUPPLY.

CLAIMS FOR SURFACE DAMAGE.

CLAIMS FOR LOSS OF COAL TO THE EXTENT OF 2 1/2 ACRES ROUND BORE HOLE.

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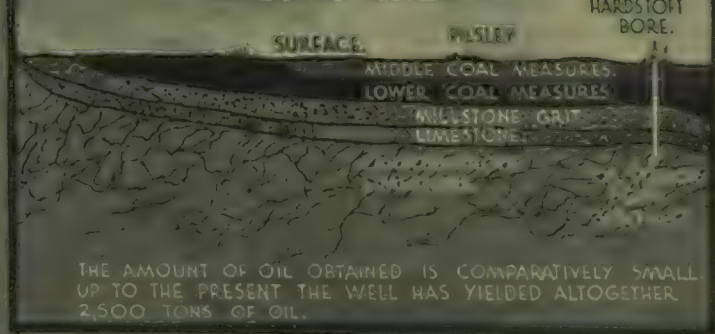
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THE ONLY PLACE WHERE OIL HAS BEEN STRUCK IN ANY QUANTITY IN ENGLAND—THE HARDSTOFT BORE.

GEOLOGICAL SECTION.



THE AMOUNT OF OIL OBTAINED IS COMPARATIVELY SMALL. UP TO THE PRESENT THE WELL HAS YIELDED ALTOGETHER 2,500 TONS OF OIL.



BRITAIN'S POTENTIALITIES AS AN OIL-PRODUCING COUNTRY: PAST AND PRESENT BORINGS, METHODS, AND OBSTACLES.

The Government's recent announcement of the Petroleum (Production) Bill revives the vexed question whether or no large supplies of oil can be obtained from wells in this country. This Bill vests in the Crown the property in petroleum and natural gas within Great Britain, while empowering the Board of Trade to grant licences to search and bore for and get petroleum, and to impose terms and conditions, including royalties. Hitherto the search for oil in England has depended not so much upon evidence or opinion of whether oil exists in commercial quantities or not, but upon the question whether it is worth while to battle with "red tape," taxation and rating, and the dilatoriness and inertia due to various causes personal and political. The new Bill, it is understood, is designed to smooth out these difficulties, safeguard British investigators against foreign competition, and give the

Government a final control. Experts are all agreed that oil is present in our soil, but there is a very defined difference of opinion as to whether it exists in commercial quantities. Oil occurs in anticlines, that is, in oil-bearing strata which have been compressed and "humped." The oil, being lighter in weight than water, floats on the surface of subterranean water and rises in the anticlines, giving off oil gas. Nearing the top of the anticline the gas and oil becomes locked in by strata above, through which it cannot escape. The only British well giving oil in any quantity is that at Hardstoft, in Derbyshire, which has been producing oil for about fifteen years, though not in commercial quantities. The depth of this well is 3130 ft. The only well that is being bored at present in England is at Worth, near Crawley, in the Sussex Weald.

OLD SHIPS OF EASTERN WATERS: CRAFT OF THE OPEN SEA.



A TRADING DHOW SUCH AS MAY BE SEEN OFF THE WEST COAST OF INDIA: AN ANCIENT TYPE OF LATEEN-RIGGED LOCAL CRAFT WHICH HAS PLIED FOR CENTURIES ABOUT THE ARABIAN SEA.



A VERY SMART LITTLE SHIP, IN BEAUTIFUL ORDER, SEEN OFF CANNANORE, ON THE MALABAR COAST OF SOUTHERN INDIA: A TRADING VESSEL WITH A RIG OF BRIGANTINE TYPE.



SUNRISE OFF TANDJONG PRIOK, THE SEA-PORT OF BATAVIA: A JAVANESE FISHING PRAU, WITH CURVING BOW AND STERN, OUTLINED AGAINST THE DAWN; ITS CREW ROWING GENTLY SHOREWARDS AT THE END OF A FISHING EXPEDITION.



TAKING PART IN THE WORLD'S MOST EXTRAORDINARY YACHT-RACE: ONE OF THE PAPUAN CRAFT CALLED *LAKATOI*, WITH DANCING GIRLS ON A PROJECTING PLATFORM.

It is a commonplace to say that the days of sail are doomed. Doomed they probably are, but they will die slowly in the East. An endless variety of picturesque craft, as this and three following pages prove, still carry on their business of fishing and trading in Eastern seas, each type of boat retaining characteristics of ancient days of sail. On this page we range from the western Indian Ocean, where the Arab dhow is still familiar, to the furthest East Indies,



WITH SAILS ASLANT, *VINTAS* SKIMMING THE SULU SEA: LONG OUTRIGGER CANOES, PICTURESQUE WITH THEIR COLOURED STRIPS OF CLOTH SEWN ON TO THE SAILS.

where, in Papua, the peculiar *lakatoi* (described and illustrated in our issue of February 15, 1930) carry on their annual "yacht-race." The *vintas* of the Sulu Sea, between Borneo and the Philippines, are long, narrow, outrigger canoes, each hewn from a single log, but sometimes capable of outstripping a motor-boat if there is a good breeze astern. When the wind dies the natives propel them with paddles, worked with one foot and one hand.

Resplendent Traders and Fishers of Far Eastern Seas: Junks of the China Coast.

FROM THE WATER-COLOUR DRAWINGS BY LIEUT.-COMMANDER T. I. SCOTT BELL, R.N.



AN AMOY FISHER; ITS SAILS PATCHED LIKE THE TRADITIONAL DUTCHMAN'S TROUSERS: A SEA-GOING JUNK, MET WITH IN HUGE FLEETS, WHICH MAY CONSTITUTE A MENACE TO SHIPPING.

THESE very decorative drawings, by Lieut.-Commander T. I. Scott Bell, R.N., together with those overleaf, show nine of the twenty or more chief types of Chinese junk, a subject which is little known in the West. Frail, and often ungainly, as they may appear, the boats illustrated here are not river junks, but are all, without exception, sea-going junks, capable of long voyages and able to withstand rough weather. They still carry much of the sea-borne trade between Chinese ports, and vast fleets of fishing-junks are still being used to carry on their immemorial industry. The junk is indeed a vessel of great antiquity, and the Chinese daring sailors. We learn in Pliny the Younger that junks from China were trading in his day on the Malabar coast of India and as far north as Surat; junks are mentioned by Prescott in his "Conquest of Peru," and so must have found their way across the Pacific; while recorded voyages have been made in them of recent years to Sydney and to London. As to the examples shown on this page, some further details may be of interest. Amoy fishing-junks, built and rigged like those of Formosa and Swatow, can stand almost any type of weather. They may be met with in huge fleets on their way to or from the fishing-grounds, and at night constitute a menace to shipping, since they carry no lights. When a collision is imminent the men in them fire crackers or beat gongs—usually too late. In the Hong Kong trader, which is similar in design to the Hong Kong fishing-junk shown overleaf, the most noticeable features are the high poop and the very rounded leeches of the sails. In the north, sails have straighter leeches, but they tend to grow more rounded the further south one goes down the coast of China.

These junks are surprisingly easy to handle and they can go about like a racing yacht. The rudder, as in most sea-going junks, projects down many feet below the keel, and the vessel swings round as on a pivot. When the junk is beached the rudder is hauled up into the stern, as is the usual practice in junks. The Hong Kong boats, working as they do almost continually in pirate waters, are armed with old cannon and a few rifles for defence. The fishing-fleets, as a rule, find safety in numbers, but the lone trader often falls an easy prey to the pirate. The Fukien junks, picturesque with their high and



A HONG KONG TRADING JUNK, THE SAILS HAVING A NOTICEABLY ROUNDED LEECH: A CRAFT TO BE SEEN ALSO AT SINGAPORE AND IN THE DUTCH EAST INDIES.

gaily decorated sterns, are strongly reminiscent in hull-design of western sailing-ships of the past. They have open bows with a very high flare, and the leech of the mizzen is more rounded than that of the other sails. Like the Pechili junk, this type has many long-distance cruises to its credit, although very dissimilar in build and rig. Overleaf we give six more types of Chinese junk, three from China's northern seas and three more southern types.



白底船

A MODEL OF A FUKIEN POLE JUNK, WITH GAILY DECORATED STERN: A TYPE WITH OPEN BOWS AND A VERY HIGH FLARE, AND HAVING MANY LONG-DISTANCE CRUISES TO ITS CREDIT.



A HONG KONG FISHING-JUNK, SIMILAR IN DESIGN TO THE HONG KONG TRADER ILLUSTRATED ELSEWHERE: A CRAFT WHICH HANDLES SURPRISINGLY WELL AND CAN GO ABOUT LIKE A RACING YACHT.

Fishermen and Freighters of the East: Types of Chinese Junk.

FROM THE WATER-COLOUR DRAWINGS
BY LIEUT.-COMMANDER
T. I. SCOTT BELL, R.N.



SWATOW FISHERS, CLOSELY RESEMBLING THE AMOY TYPE: JUNKS THAT GO OUT TOGETHER IN VAST FLEETS, PARTLY TO AFFORD MUTUAL PROTECTION AGAINST PIRATES.



A PECHILI TRADER—A FINE SIGHT UNDER FULL SAIL: ONE OF THE LARGEST TYPES OF JUNK, TO BE SEEN ALL OVER THE EASTERN SEAS; WITH FOREMAST AND ONE MIZZEN STEPPED TO PORT.



A CHEFU JUNK, COMMON ROUND THE SHAN-TUNG COASTS, AND HAVING THE STRAIGHT LEECH OF THE NORTHERN JUNKS; THE APPARENT BOWSPRIT IN THE DRAWING BEING REALLY A SPARE BOOM.



THE LORCHA: THE ONLY JUNK WITH FOREIGN DETAILS OF DESIGN; BOWS, KEEL, AND BOWSPRIT SHOWING WESTERN INFLUENCE—A TYPE OF WHICH FEW ARE NOW IN EXISTENCE.



AN ANTUNG BAY TRADING JUNK MAKING SAIL AFTER A BLOW: A FINE-LOOKING, STRONGLY BUILT VESSEL, COMMON IN THE YELLOW SEA, AND HAILING FROM THE NORTHERNMOST CHINESE WATERS.

These water-colour drawings, by Lieut.-Commander T. I. Scott Bell, R.N., vividly illustrate some of the types of fishing and trading junk that may be seen off the Chinese coast. Others are shown on a previous page. It should be pointed out that this is no gallery of extinct designs: every junk illustrated, with the exception of the lorch (bottom left), is of a type still in common use. The Pechili trader, a large junk, is peculiar in that the foremast and one of the two small mizzens are stepped to port. The mizzens, a common feature in northern junks, are carried to help in going about. In light airs extra sails are set, such as staysails and topsails. The hull is of the turret type, and is usually awash if the sea is at all

rough. Chefu junks have more peak and more shoulder to the leech than Pechili junks, and the stern is painted blue or red with the usual joss papers stuck on. In light weather they hoist all kinds of extra sail. The lorch is of a kind originally built by the Portuguese at Macao to put down piracy, but lorchas soon became pirate junks themselves. They are not, therefore, strictly Chinese junks, and are, indeed, the only ones to show traces of foreign influence in their design, though masts, sails, and rudder are pure Chinese. Few of these junks remain. The Antung Bay trader, originating from the Korean border, carries two mizzens like the Pechili junk, and, like the Chefu and many other junks, is navigated from the poop.

HIGH STERNS OF EASTERN SHIPS: RELICS OF THE GREAT DAYS OF SAIL.



A CHINESE SEA-GOING JUNK OFF THE MANCHURIAN COAST, WITH HIGH STERN GAUDILY PAINTED WITH SYMBOLS AND DECORATIONS: A STURDY SHIP BUILT TO WITHSTAND ICE PRESSURE.



AN OVERSEAS DHOW, OF THE KIND CALLED "BAGALA," AT MOMBASA; WITH HIGH CARVED STERN AND DUMMY QUARTER-GALLERIES LIKE THOSE OF 17TH-CENTURY EUROPEAN SHIPS.



A CHINESE JUNK OFF THE SOUTH-EAST COAST OF BALI: A TRADER FROM SOUTH CHINA, TWO THOUSAND MILES TO THE NORTH, WHOSE CARGO INCLUDED EDIBLE BIRDS'-NESTS, BUILT BY SMALL MARTIN-LIKE BIRDS IN ROCKY CLIFFS.

The work of the sea, which the general adoption of power has revolutionised in Western countries, still goes on in the East as it has from immemorial time. These photographs, ranging from Mombasa to Manchuria, illustrate the profound conservatism of the Oriental fisherman, trader, and shipwright—expressed here in the retention of ancient types of hull and stern. In Mombasa harbour may be seen Arab dhows showing no appreciable difference from model ships from



THE STERN OF A BUGIS SHIP; SHOWING THE TWO RUDDERS, LIKE LONG PADDLES, TO WHICH TILLERS ARE ATTACHED AT RIGHT ANGLES: ANCIENT CRAFT OF MALAYAN SEA-ROVERS, WHO HAVE NOW MOSTLY ABANDONED PIRACY.

Tutankhamen's tomb; the *bagala* shown here has fine carving on the stern, and a prow-head carved like the head of a bird after the style of the Viking ships. The ships of the Bugis, a Malayan race of rovers and pirates from Celebes, bear a strange resemblance to those of Columbus's day. Legend has it that, when early Portuguese adventurers visited the East Indies, the Bugis adapted the lines of their ships to their own dug-out hulls.

THE Women's Club at Shanghai, in an exhibition at the Paramount Ballroom, recently gave an interesting portrayal of the history of Chinese women's dress. In the "North China Daily News" was given a description from which our notes come. The magic of ancient China (Continued below.)



A DRESS REPRESENTING THE PEI NIANG-NIANG, OR LADY WHITE SNAKE SPIRIT, OF ANCIENT CHINESE LEGEND—WORN BY MRS. MARION MA.



A DRESS REPRESENTING SHI XIAN, AN ADVENTUROUS OUTLAWED MAIDEN WHO PLAYED THE ROLE OF ROBIN HOOD IN CHINESE HISTORY—WORN BY MRS. ROBERT FAN.

was conjured forth for a fleeting projection into the present by a score of women among the leaders in the Chinese social set, who appeared in costumes vividly illustrating the greatest periods in Chinese history and literature. With the perspective gleaned from the sketching of costume-design in old China, the influence of the West was evident as the parade of fashion brought into the foreground modern adaptations prevalent in twentieth-century China. Mrs. Marion Ma and Mrs. Evelyn Soong, in the character of the legendary Lady White and Maiden Green Snakes, opened this part of the programme in scintillating costume.

(Continued in centre.)



THE MAIDEN GREEN SNAKE SPIRIT, OR HSIAO-CH'ING: A DRESS GLITTERING WITH SOLID SILVER—WORN BY MRS. EVELINE SOONG.



AS MU-LAN, THE JEANNE D'ARC OF CHINA, WHO FOUGHT THE MONGOLS FOR YEARS IN HER FATHER'S PLACE: MRS. ELSIE SOONG.



CHINESE COSTUME OF MODERN TIMES: THE FIRST "FOREIGN" EVENING DRESS OF 1928, A MAUVE DRESS OF TAFFETA WITH A VOLUMINOUS SKIRT—WORN BY MRS. LUCY TANG.

A Pageant of Chinese Dress from Days



AS SHI SHIH, THE FAMOUS BEAUTY WHO WAS SENT TO ENSNARE AN ENEMY KING, BUT, OVERWHELMED BY HIS KINDNESS, DROWNED HERSELF: MRS. H. S. WONG.



THE COSTUME OF A MAN-CHU PRINCESS, BRINGING THE PAGEANT DOWN TO DAYS WITHIN LIVING MEMORY—WORN BY MRS. WALTER KWOK.

times, that of Mrs. Soong glitter with scales of solid silver sewn to her garments. Next appeared Mrs. H. S. Wong, in the rôle of the tragic Shi Shih, whose gratitude to the king she was sent to ruin resulted in her own death by drowning. The flowing lines of the Han Dynasty were portrayed in the lovely costume worn by Mrs. Richard Pan, impersonating Chao Chun, whose life as an imperial concubine ended in exile as a propitiation to the Turks. Miss Lily Liang, graceful in the attire of Tung Fang, briefly introduced the memory of the woman who married her husband's murderer to achieve her own revenge.

CHINESE COSTUME OF TO-DAY: A MODERN DAY DRESS DESIGNED FOR CHINESE WEAR, AND STILL RETAINING SOMETHING OF CHINESE TRADITION—WORN BY MISS YU FUNG CHIANG.

Costume: Chinese Women's of Legend to 1934.



AS CHAO CHUN OF THE HAN DYNASTY, AN IMPERIAL CONCUBINE SENT TO EXILE TO THE TURKS AS A PROPITIATION: MRS. RICHARD PAN.



A FORMAL WEDDING DRESS OF IMPERIAL CHINA, SUCH AS WAS WORN ABOUT THE BEGINNING OF THE PRESENT CENTURY—WORN BY MRS. ALICE CHUNG.

Yang Kwei-Pei, the most beautiful woman in all Chinese lore, greeted the assembly in the figure of Mrs. Kay Chun, who reminded her audience of another classic tragedy, for Yang Kwei-Pei stirred up rebellion and revolt, and met her own death because of it all under the wheels of a chariot. Mu-Lan, the Chinese Jeanne d'Arc, who dressed like a warrior to wreak havoc among her father's enemies, the Mongols, was effectively played by Mrs. Elsie Soong; while Mrs. Robert Fan, as Shi San Mei, adventurous Robin Hood of China, concluded the epic legendary and historic past of China. Mrs. Walter Kwok, a replica of the Manchu

A MODERN EVENING GOWN DESIGNED BY MISS TANG, COMPLETING THE HISTORY OF CHINESE COSTUME WITH A CHINESE DESIGN OF TO-DAY—WORN BY MISS DOROTHY CHEN.



AS TUNG FANG, WHO, IN AN OLD PLAY, MARRIED HER HUSBAND'S MURDERER TO ACHIEVE HER REVENGE: MISS LILY LIANG.



CHINESE COSTUME OF FIVE YEARS AGO: A MODEL OF 1929, WHICH HAS ALMOST ENTIRELY SURRENDERED TO THE INFLUENCE OF WESTERN DRESSMAKERS—WORN BY MISS ETHEL CHUN.



CHINESE COSTUME OF TO-DAY, WITH A BEAUTY, IF NOT A SPLENDOR, EQUALING THAT OF ANCIENT TIMES: AN EVENING GOWN DESIGNED BY MISS TANG AND WORN BY MRS. TSUYEE PEI.

princess still within the span of living memory, closed the pageantry of the era gone. Coming to modern times, Mrs. Alice Chung delighted the assemblage in her formal wedding dress. A decade ago returned in the person of Miss Evelyn Chun, while only five years have slipped away since the



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CHINESE COSTUME OF TO-DAY, WITH A BEAUTY, IF NOT A SPLENDOR, EQUALING THAT OF ANCIENT TIMES: AN EVENING GOWN DESIGNED BY MISS TANG AND WORN BY MRS. TSUYEE PEI.

costume of Miss Ethel Chun was the last word in smartness. Rapidly the present decade shaped itself in China as Mrs. Lucy Tang, clad in a mauve creation of taffeta, designed with an upstanding collar, its voluminous skirt sewn with floral motifs, appeared in an example of the first "foreignized" evening gown, smartly set to the mode of 1928. Miss Yu Fung Chiang, Miss Dorothy Chen, and Mrs. Tsuyee Pei, in modern gowns designed by Miss Tang, brought the Chinese fashion right down to the latest vogue. It is possible to think that modern dresses are as graceful and charming, if not as splendid, as those of China's past.

The World of the Kinema.

By MICHAEL ORME.

PAUL MUNI IN "THE WORLD CHANGES."

IT must be a great temptation to any actor or actress of quality to play the type of part that spans the years and embraces the experiences of a lifetime. The curving line from buoyant youth—or oppressed youth, as the case may be—to the height of power and affluence, then down again to wise or disillusioned old age, the wheel that comes full circle to its starting-point, presents so many varied phases of drama, of emotionalism, of characterisation that it is not surprising to find it pressed into service ever and anon for the benefit of the star whose speciality is character. Nor have I any doubt that a large section of the public delights in seeing their favourites achieving marvels of make-up, watching the skilful metamorphosis from the smooth cheek, the bright eye, and the abundant locks to the wrinkles, the spectacles, and the thinning hair of their declining days. I would not belittle these dressing-room achievements, which, after all, have their very definite place in the armoury of the screen-star. And if they are matched by the subtle change in manner, voice, and suggested mentality of the artist—which is by no means always the case—they need not obtrude themselves unduly. But as a dramatic vehicle I am inclined to think the episodic play, covering several generations, is overrated. The "epics" of the rolling plains that belong to the "Covered Wagon" school, sweeping grandly from the tribulations of the early pioneers to a hard-won security, are another matter. They are full of action, glorified Westerners, carried along by personal courage and vigorous physical effort. Their protagonists are rough-hewn figures. Broadly established and easily comprehended, made up as they are of the simpler qualities such as loyalty and fortitude, they stand out amidst the hurly-burly of events with all necessary clarity.

When, however, it comes to the private and public history of some conspicuous climber in the social and financial world, some man or woman with brains and the power to use them, it needs a story of special calibre to lift the essential above the unessential. With so long a course to run—a course that starts from the cradle, as in "The World Changes," and ends up with a third generation grown to manhood—the scenarist is apt to come so quickly to his fences that his central figure moves, as it were, in high-lights. What happens in between the jumps is left largely

newcomer, Miss Jean Muir, to follow the call of "big money." Thereafter we follow his career as a Chicago meat-king, weathering the storms fanned by his rivals, a pioneer himself of "frozen meat," a strong, determined man who can roar down a panic on the Chicago stock market. Yet

A VISIT TO SHEPHERD'S BUSH.

I have just had the pleasure of seeing Conrad Veidt hanged. There were only three days left to do it in, for then his contract was due to expire and he to leave England for a well-deserved holiday. So I betook myself to Shepherd's Bush to witness this notable execution, the closing scene in "Jew Süss," film version of a famous novel.

It was a brisk and sunny March afternoon, but in the Gaumont-British studios snow was falling steadily. Herr Veidt, slung by chains in an iron cage from a vast scaffold, suffered all the death-throes of Feuchtwanger's hero, and so emphatically that one completely forgot the incongruities of the "set" in the intensity of a great performance. One's attention, rivetted on the strangled, distorted face of Süss, was for the moment remote from the crowded studio staff, all militantly clad in gas-masks. . . . Why were they wearing gas-masks? Because studio snow is curiously composed of three things. That which lies on the ground is powdered naphthalene, which glitters so effectively under the arcs; that



THE SOAP-FLAKES' SOLIDIFIED SPIRIT AND NAPHTHALENE "SNOWSTORM" IN THE BRITISH FILM OF "JEW SÜSS": CONRAD VEIDT, AS THE JEW (BAREHEADED), AT THE FOOT OF THE GALLOWES. The execution of Jew Süss, in the film, takes place in a snowstorm. The falling snow for this scene was realistically rendered (as noted in the article on this page) by partly solidified spirit and common wash-tub soap-flakes. The snow on the ground was powdered naphthalene, a pungent material, which made it convenient for the studio staff to wear gas-masks. The actors, for obvious reasons, could not do this, and were therefore considerably troubled by weeping.

the snobbish beauty whom he marries thwarts him consistently, and turns his sons into worthless nincompoops, whose behaviour contributes to his disillusion and his death. There is no explanation of this weakness in an otherwise strong character, no real indication of his wife's hold over him or his complete oblivion of the nice little girl he left behind him. What was this man apart from being a financial fighter? The story, busy with a changing world and the changing fortunes of its hero, has no time to answer that query. Dramatic episodes, crowding one upon the other, squeeze out the drama of inwardness. Mr. Le Roy's canvas is big, his direction is forthright and clear, and the star himself uses his restrained emotion, his capacity for suggesting deep reserves of strength, and his finely economical method with full effect. An arresting figure always, as he passes across the shifting sands of success and misfortune; but, excepting for the opening

which falls from above is partly solidified spirit, ironed out on a hot-plate, and partly common or wash-tub soap-flakes, mixed together and delivered from a rocking-trough by exalted stage-hands. The resultant effect of slow, soft-falling, iridescent particles is perfect, but the pungency of the naphtha brings tears to every eye. The unfortunate actors, unable to wear gas-masks, weep constantly, and Herr Veidt had an eye-bath after every hanging.

The ingenuity which, in this instance, has produced a synthetic snow-storm is typical of a growing tendency in British films towards technical perfection. It is upon studio tricks of this sort that the illusion of the film-play depends. It is obviously not expedient for a production unit to wait for nature to provide a real blizzard, but it is equally obviously essential that the audience should believe that this is genuine snow. If that acceptance is achieved, it is worth all the naphthalene tears of a long-suffering cast.

Any company which contracts to film so outstanding a novel as "Jew Süss" undertakes a considerable responsibility, for it is idle to contend that mere honesty and sincerity of purpose carry much weight with the intelligent public. Authenticity is therefore all-important. That is why Gaumont-British have taken care that an expert should be available for every branch of the "art" department, from costume to architecture. Film-fans are growing learned in such matters, and the acidulous critic is ever ready to cry "Ho!" to a discovered flaw.

So cosmopolitan is the assembled personnel that one is tempted to dub this international company Gaumont-not-so-British. Apart from the technical staff, there were three ex-pupils of Reinhardt on the floor—Veidt; the character-actor, Paul Graetz; and Lothar Mendes, the director. Each is acknowledged first-rate in his own particular sphere, and their united pre-eminence (no coincidence this) is a just tribute to the master impresario.

On the next floor a Viennese, Herr Berthold Viertel, was directing "Little Friend," a film essentially English in conception and treatment, which describes the quarrels and gradual estrangement of a married couple seen, as it were, through the troubled eyes of their ten-year-old daughter. That so delicate a subject should be given to a foreign director is no surprise to those who know the sensitive, idealistic Herr Viertel, or who have seen his magic handling of little Nova Pilbeam, the screen's latest discovery. I recommend them earnestly to your notice—this film, this director, and this young actress.



PAUL MUNI AS A YOUNG MAN IN "THE WORLD CHANGES," AT THE REGAL: MUNI AS ORIN NORDHOLM, JUNIOR, AN ENTERPRISING WESTERNER (RIGHT); AND GUY KIBBEE, AS CLAFIN, THE MEAT-PACKER.

"The World Changes" is the "saga" of the Nordholms, who emigrated to North Dakota in the early days, and, in the person of Orin Nordholm, junior, accumulated a large fortune based on the Chicago meat-packing business. Worldly success, however, brings social troubles and misfortunes; their wealth is lost; and Orin Nordholm III. goes back to North Dakota. Mary Astor takes the part of Virginia, young Orin Nordholm's ambitious, snobbish wife.

to the imagination, and the half-lights, the demi-tones so helpful in the illumination of a character, are crowded out by the multitudinous happenings of a lifetime. Mr. Paul Muni, whose powerful and poignant performance in "I am a Fugitive from a Chain Gang" was one of the memorable events of the kinema, is said to be eclectic in his choice of screen-material. He is not to be bound down to making so many pictures according to schedule, nor will he take on any part that does not wholly satisfy him. "The World Changes" marks his reappearance on the screen after a lapse of twelve months, and with the same director at the helm, Mr. Mervyn Le Roy, who directed "I am a Fugitive."

Thus, apparently, all parties were well content with his new vehicle, the story of a farm lad, born in the humble homestead of a couple of intrepid pioneers, the first settlers on the untilled plains of Dakota. He breaks away from this land of peace and comparative plenty, as well as from his pretty sweetheart, charmingly played by a promising



PAUL MUNI AS AN OLD MAN IN "THE WORLD CHANGES," WHICH COVERS SEVENTY YEARS OF AMERICAN HISTORY: ORIN NORDHOLM II., WITH HIS MOTHER, ANNA NORDHOLM (PLAYED BY ALINE MCMAHON, WHO ALSO PLAYS ANNA AS A YOUNG WOMAN).

chapters, when the boy's eager determination overrides parental solicitude, the very accumulation of the man's activities intervenes between us and a more intimate knowledge of the man himself.

OUR AMATEUR POLITICIANS: A FIFTH BLAMPIED SERIES.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPFIED.



"'ME? VOTE FOR HIM?—OH, DEAR, NO! BESIDES, HIS ASTRAKHAN HAIR AND HIS CROSS-EYED VIEWS CARRY NO BLINKIN' CONVICTION.'"



"'A GENTLEMAN FOR ME, EVERY TIME, SIR—BUT NOT THIS FELLOW. 'E'S FOR COMBING OUT THE AIR MINISTRY; PARTING WITH THE 'OUSE OF LORDS; AND 'AIR-WAVING THE NIVY.'"

On this page are seen the seventh and eighth drawings in our new Blampied series, which deals with politics and amateur politicians in a spirit of friendly satire. The artist this week is engaged in showing the hitherto unsuspected influence of *trichology*

on the electorate. Although this subtle political force has escaped the notice of Aristotle, Marx, and other eminent philosophers, would-be candidates for Parliament, we feel, would do well to consider our artist's hints.

THE PIZARRO QUATERCENTENARY AT THE INCA

PHOTOGRAPHS BY LIEUT. GEORGE R. JOHNSON.



WHERE NEW EXCAVATIONS WERE RECENTLY BEGUN BY THE PERUVIAN ARCHAEOLOGICAL AUTHORITIES IN CONNECTION WITH THE PIZARRO QUATERCENTENARY: RUINS OF THE ANCIENT FORTRESS OF SACHSHUAMAN, OVERLOOKING CUZCO, PHOTOGRAPHED FROM THE AIR: A STRONGHOLD WHICH HAS BEEN DESCRIBED AS THE MOST WONDERFUL ACHIEVEMENT OF ANCIENT MAN IN THE TWO AMERICAS.



MODERN CUZCO SEEN FROM AN AEROPLANE, WITH PEOPLE IN THE PLAZAS GAZING UP AT IT: THE CITY NOW COMMEMORATING PIZARRO'S FOUNDATION OF A SPANISH CABILDO (TOWN COUNCIL) THERE IN 1534, AND PLANNING TO BE THE ARCHAEOLOGICAL CAPITAL OF SOUTH AMERICA.

The fourth centenary of the capture of Cuzco, the ancient capital of the Incas, by the Spanish invaders under Francisco Pizarro, has been made the occasion of a great series of commemorative celebrations, including musical and dramatic revivals, international conferences, and an Agricultural Industrial Exhibition. These activities are likely to continue until Peruvian Independence Day (July 28). They began on March 23, the date on which, in 1534, Pizarro established in Cuzco the first Spanish *Cabildo*, or City Council, four months after he had made his triumphant entry. The actual anniversary was a public holiday, and the festivities were inaugurated by President Benavides, who declared Cuzco to be the archaeological capital of South America. Another speaker said, in a broadcast announcement: "Cuzco continues to be the capital of the Inca Empire," and "Cuzco will

never abdicate as the capital of Indo-America." The Peruvian Congress has made a grant of 500,000 soles (about £20,000) to provide Cuzco with public works, found an Institute of Archaeology, restore the Inca monuments, and conduct scientific excavations in the surrounding region. This is the first time that the Peruvian Government has allocated a substantial amount for archaeological research. Last November, the Director-General of the National Museum of Peru was entrusted with the work in the Cuzco region. He began operations at the fortress of Sachshuaman, overlooking the former imperial city, with hundreds of workmen under expert supervision. They have brought to light buildings, walls, aqueducts, vaulted niches, fine masonry, and the base of a tower, besides weapons, pottery fragments, and human remains. Some enormous monoliths were found

CAPITAL: AIR VIEWS OF CUZCO AND PERUVIAN RUINS.

FOR AERIAL EXPLORATIONS, INC.



THE CRUMBLING WALLS OF PICON, IN THE URUBAMBA VALLEY, NEAR CUZCO, AS SEEN FROM THE AIR: ONE OF MANY ANCIENT CITY SITES IN PERU, RICH IN INCA RELICS OF SILVER AND GOLD, AND FORMERLY THE PREY OF TREASURE-HUNTERS, WHOSE DEPREDATIONS LED TO RESTRICTIONS HAMPERING GENUINE ARCHAEOLOGICAL RESEARCH.

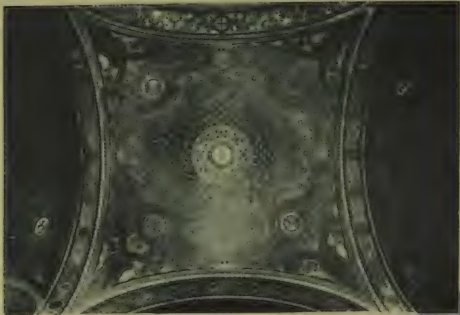


THE GREAT PRE-INCA FORTRESS AT PARAMONGA, BELIEVED TO HAVE GUARDED THE SOUTHERN BOUNDARY OF THE CHIMU KINGDOM: THE BEST PRESERVED AMONG THE STRUCTURES OF THAT ANCIENT EMPIRE CONQUERED BY THE INCAS, AND POSSIBLY ASSOCIATED WITH THE GREAT WALL OF PERU, SITUATED BETWEEN IT AND CHAN-CHAN, THE CHIMU CAPITAL.

buried 9 ft. and more underground. The three walls of the fortress hitherto visible have been found to continue on the northern side, above the Saphic River, and may have enclosed all four sides of the fortified hill. Even as it was known twenty years ago, Sachshuaman was classified by Professor Bingham as the most wonderful achievement of ancient man in the two Americas. Excavations have also been started on various other sites with similar results. One well-known archaeologist, Señor Manuel Beldete Flores, has found at Ayacucho, 10,000 ft. up in the Andes, subterranean ovens

where the Incas produced osseous turquoise from human bones, and used it for carving memorial images. He has also discovered there, and partly deciphered, hieroglyphics of a civilization said to be perhaps a thousand years earlier than the Incas. Our illustrations accompanied an interesting article in "The National Geographic Magazine" entitled "Air Adventures in Peru," by Robert Shippee. He mentions that the Great Wall of Peru lies between Paramonga and Chan-Chan, capital of the Chimu empire conquered by the Incas, and suggests that it may have been built against Inca invaders.

TRIBUTE OF TWELVE NATIONS AT THE SCENE OF THE PASSION AND THE FIRST EASTER.



A CONTRIBUTION FROM ENGLAND TO THE CHURCH OF GETHSEMANE: A MOSAIC DOME CEILING REPRESENTING (IN THE CENTRE) THE HOLY SEPULCHRE.

EASTER lends special interest to the beautiful mosaic ceilings recently completed in the Basilica of Gethsemane, a beautiful church in the Garden of Gethsemane on the lower slopes of Olivet. It is one of the newest churches in Palestine, for, although the foundations were obtained before the war, it was dedicated only a few years ago. It was erected by the Franciscan Fathers, a Catholic Order, who own the site and tend the garden, and is said to have cost just over £500,000. The church is built of veined pink limestone, from quarries near Bethlehem. The facade is Byzantine, with open porches and

(Continued below.)

THE BEAUTIFUL CORINTHIAN COLUMNS AND ARCHES IN THE PORTICO OF THE CHURCH OF GETHSEMANE: A VIEW SHOWING PART OF THE CITY WALL.



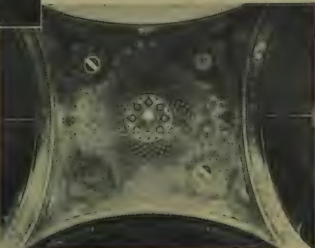
THE UNITED STATES CONTRIBUTION TO THE CEILING DECORATION IN THE CHURCH OF GETHSEMANE: A DOME MOSAIC REPRESENTING (IN THE CENTRE) THE CRUSADER CROSS OF THE HOLY LAND.

Corinthian columns between three large arches. Above the columns are marble statues of the four Evangelists, Saints Matthew, Mark, Luke, and John. Behind them is a mosaic representing the Sermon on the Mount. The roof includes twelve domes, in three rows, giving an Oriental effect. The interior is quadrangular, the roof being supported by six columns in a double row. The high altar is of magnificent marble, and above it is a mosaic of Christ praying "Let this cup pass from Me." Before the altar is a bare piece of native rock, enclosed by a gilt railing, on which, tradition tells, the Disciples slept while Christ prayed. It is known as the "Rock of Agony." Here and there,

(Continued above on right.)



A GLIMPSE OF JERUSALEM AS SEEN FROM THE GARDEN OF GETHSEMANE WITH ITS ANCIENT OLIVE TREES AND FLOWER BEDS: A STRIKING VIEW OF THE GOLDEN GATE AND PART OF THE OLD CITY WALL.



THE FRENCH CONTRIBUTION TO THE CHURCH OF GETHSEMANE: A MOSAIC CEILING IN ONE OF TWELVE DOMES, REPRESENTING (IN THE CENTRE) THE CROWN OF THORNS.



A BELGIAN CONTRIBUTION TO THE DOME CEILINGS OF THE CHURCH OF GETHSEMANE: A MOSAIC REPRESENTING (CENTRE) THE CROWN OF THORNS.



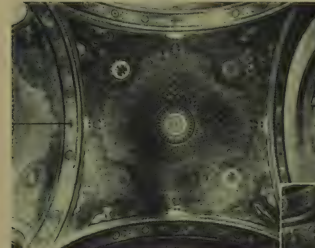
THE HIGH ALTAR IN THE CHURCH OF GETHSEMANE: A MARBLE STRUCTURE WITH A RICH MOSAIC REPRESENTING CHRIST PRAYING IN THE GARDEN—"LET THIS CUP PASS FROM ME."



THE "TREE OF AGONY" IN THE GARDEN OF GETHSEMANE, WITH A MONK GATHERING OLIVES: TRADITIONALLY THE TREE UNDER WHICH CHRIST PRAYED, AND KNOWN FROM RECORDS TO BE AT LEAST 900 YEARS OLD.



A SPANISH CONTRIBUTION TO THE SET OF TWELVE DOME CEILINGS IN THE CHURCH OF GETHSEMANE: A MOSAIC WHICH REPRESENTS (IN THE CENTRE) THE HOLY CROSS.

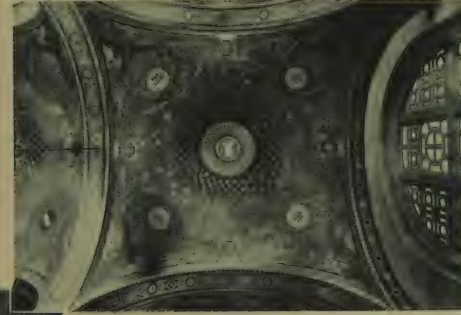


A GERMAN CONTRIBUTION TO THE TWELVE DOMES IN THE CHURCH OF GETHSEMANE: A MOSAIC THAT REPRESENTS (CENTRE) THE SPEAR AND SPONGE.



THE CHURCH OF GETHSEMANE, COMPLETED SOME YEARS AGO AT A COST OF £500,000: THE THREE-ARCHED WEST PORTICO, WITH MARBLE STATUES OF THE FOUR EVANGELISTS ON CORINTHIAN COLUMNS AND (ABOVE) A MOSAIC OF THE SERMON ON THE MOUNT.

THE CHURCH OF GETHSEMANE IN JERUSALEM—ITS NEWLY COMPLETED MOSAIC CEILINGS.



A CONTRIBUTION FROM CANADA TO THE CHURCH OF GETHSEMANE: A DOME MOSAIC THAT REPRESENTS (CENTRE) THE "COAT WITHOUT SEAM."

little depressions in the floor denote the floor of a fourth-century church. The artists have copied the older mosaic design. The twelve domes each contain a beautiful mosaic, representing incidents of the Passion, the gift of Catholic Churches in twelve different countries. The four panels in the northern row are: Argentina, Column of the Flagellation; Chile, The Three Nails; Brazil, St. Veronica's Handkerchief; Mexico, The Shield of St. Francis. Central row: Italy, Heaven with Angels and figures of the Four Evangelists; France, The Chalice; Spain, The Holy Cross; England, The Holy Sepulchre. Southern row (right of the High

(Continued below.)



THE "ROCK OF AGONY"—BARE IN THE FLOOR WITHIN THE ALTAR RAILING—WHERE IT IS SAID THE DISCIPLES RESTED: THE CHURCH INTERIOR.



AN ITALIAN CONTRIBUTION: THE MOST ELABORATE OF THE DOME MOSAICS (BEING OVER THE "ROCK OF AGONY"), REPRESENTING HEAVEN WITH ANGELS (CENTRE), AND GLIMPSES OF HEAVEN THROUGH CURTAINED PORTALS, WITH CORNER FIGURES OF THE FOUR EVANGELISTS.

Altar): Belgium, The Crown of Thorns; Canada, The Coat Without Seam; Germany, The Spear and Sponge; United States, The Crusader Cross of the Holy Land. All the mosaics are by Italian artists. The Garden of Gethsemane contains to-day about a dozen old olive trees. The oldest, known as the "Tree of Agony," is said to be the one under which Christ prayed. Records prove it is at least 900 years old. The monks keep the gnarled old stumps alive by grafting new shoots upon them. Olives are gathered every autumn, and the oil is sold at a high price, while rosaries are made from the pips and are much treasured by their possessors.

THE BROWN PELICAN AS DIVER AND AS "PREHISTORIC

PHOTOGRAPHS Nos. 1 to 4 BY HUGO H. SCHROEDER.



1. A BROWN PELICAN JUST BEFORE STRIKING THE WATER AT THE END OF A 50-FT. DIVE TOWARDS A FISH IN TAMPA BAY, FLORIDA.



2. A BROWN PELICAN AS ITS BEAK ENTERS THE WATER, CLEAVING A WAY FOR THE BODY, WHICH STRIKES THE SEA WITH GREAT FORCE.



3. THE BIRD PARTIALLY SUBMERGED AND NEITHER INJURED NOR DISABLED BY THE FORCE WITH WHICH IT STRUCK THE WATER; POSSIBLY THANKS TO THE MASS OF AIR SACK BENEATH THE SKIN ACTING AS A PNEUMATIC CUSHION.



4. THE BIRD TAKING OFF, AND SCATTERING SPRAY LIKE THE WASH FROM AN AMPHIBIAN'S PROPELLER, AFTER CATCHING THE FISH IN ITS POUCH, WHICH IS USED NOT AS A FOOD-CARRIER, BUT AS A SCOOP OR DIP-NET.

In view of the number of appreciative letters we have received in connection with the publication (in our issue of March 24) of photographs of pelicans in Albania, and of various "Oliver Twist" demands for more, we have no hesitation in returning to *Pelicans*; in the present instance as represented by the Brown Pelican, which belongs to a group peculiar to the New World. The following notes are taken from a most interesting article, by Mr. T. Gilbert Pearson, President of the National Association of Audubon Societies,

published in the "National Geographic Magazine," of Washington, U.S.A.: Flying above the surface of the water, usually at a height of from 30 to 60 feet, a brown pelican will plunge into the sea very abruptly, with a mighty splash. Often it will turn as it descends, to get the wind at its back, but it will always rise from the water with head towards the wind. The bill of a brown pelican is from 9 to 13 inches in length, and beneath it is a pouch capable of great distension. This pouch is used, not as a

FLYING REPTILE": FISH-CATCHING AND FISH-SEEKING.

THE PAGE PHOTOGRAPH BY E. H. MATERN.



SUGGESTING A PTERODACTYL: A BROWN PELICAN OF THE EASTERN SEABOARD OF THE UNITED STATES ON A FISHING EXPEDITION MILES FROM HOME—ALTERNATELY FLAPPING ITS WINGS AND SAILING, GLIDER FASHION, EVER READY TO DIVE.

carrier of food, but as a dip-net, or scoop, with which to capture fish. When, after a plunge, the bird rights itself on the water, it slowly raises its head. From between the mandibles the water streams out as the pouch contracts. Then the bill is pointed upward, the fish is swallowed, and the bird is ready to fly in quest of another quarry. The force with which a diving brown pelican strikes the sea is amazing. The fact that these repeated percussions do not injure or disable the bird may be due to the mass of

air sacs beneath the skin, which form, it would seem, an effective pneumatic cushion. For the rest, it may be added that the California Brown Pelican inhabits the Pacific coast as a summer bird from San Francisco Bay to Cape San Lucas, in Baja California. In winter it has been seen as far afield as British Columbia and Central America. The Eastern Brown Pelican nests from South Carolina and Texas to Brazil, and is also found in the Galapagos Islands and on the coasts of Colombia and Ecuador.

BOOKS OF THE DAY.

NOW that the year's at the spring and summer is a-coming in, the townsman's fancy lightly turns to thoughts of holiday and the quest of fresh woods and pastures new. Here, as the discerning will doubtless have observed, I have embodied echoes of four familiar quotations from as many poets of the past. Let me add a fifth, still more seasonable, from one who yet dwells among us, though fallen on evil days, I regret to say, in respect of public recognition. Holiday-makers of all sorts and conditions—motorists, cyclists, hikers, and campers, or mere passengers by rail or coach—will appreciate this Watsonian apostrophe—

April, April,
Laugh thy golden
laughter;
Then, the moment
after,
Weep thy golden
tears!

April's tears, I dare say, are now as welcome as her smiles, particularly in rural localities parched with the recent drought, and tillers of the soil will hope that she may shed them copiously.

The charm of rusticity, which at this season appeals to the Londoner or any other "long in city pent," is delightfully expressed in a book that takes us back three hundred years to a moated grange in southern England—namely, "THE COUNTRYMAN'S JEWEL." Days in the Life of a Sixteenth-Century Squire (Chapman and Hall, 15s.). Strangely enough, the author's name is not given on the title-page, but a fraternal introduction informs us that he was the late W. Arthur Woodward, of Plumpton, Sussex, who died in 1932. Mr. Woodward was a journalist associated with the late Sir Arthur Pearson, his cousin, and had lived much in the United States. Then he became editor of the *Evening Standard*, on its amalgamation with the old *St. James's Gazette*. During his last fourteen years, spent in retirement as an invalid, he wrote much on archaeological and philosophical subjects, and developed a deep interest in local history. He has set his present scene in the places of his youth, and the Squire of his narrative is one Leonard Mascall, who owned Plumpton Place at the period in question, and translated or compiled books on country life. The records of Mascall's career are somewhat misty, and he left no diary, so that the present volume, I take it, is largely imaginative.

With the story of the Squire's daily life is woven a thread of love romance, and, as characteristic of his interests and pursuits, there are also interspersed extracts from an old French work likely to have been among his favourites—Charles Estienne's "L'Agriculture et Maison Rustique," published in 1570. I gather (though the point is not made quite clear) that the English versions of these extracts, written in sixteenth-century style, are from Mr. Woodward's pen, and not from any known translation by Leonard Mascall. They have an antique flavour that suggests intimate acquaintance with books of the period. Mascall himself seems to have written a treatise called "The Countryman's Jewel" and another on "The Government of Cattell," besides a work on fishing. One tradition describes him as "Farrier to King James," while an allusion to him in Fuller's "Worthies of England" suggests that he may have lived during the four previous reigns, those of Henry VIII., Edward VI., Mary, and Elizabeth. Whatever his exact date, he emerges from Mr. Woodward's picturesque pages as a typical old English country gentleman, devoted, like John Evelyn, to literature as well as to farming and gardening and all that goes therewith.

Among the phases of bygone rural life which Mr. Woodward presents are the duties of husband and wife; the care of livestock, fish-ponds, trees, flowers, and herbs; the church; the village alehouse; fairs and festivals; cookery and cures for ailments; the barber-surgeon, as purveyor of news and gossip; sport, wild animals, and birds; and the sixteenth-century equivalent of the postman. To modern readers, accustomed to listen to a mellow voice announcing "the weather forecast for to-night and to-morrow," a chapter of curious interest is one setting forth that "your farmer, although he need not to be bookwise,

must have some knowledge in the things foreshewing raine, wind, faire weather, alterations and changes of the aire." Some of the innumerable signs mentioned are hardly such as we associate with our weather-reports. Among other things, the Squire says that rain is indicated "if dogs tumble and wallow on the earth; if flies, wasps and hornets, fleas and knats bite more keenly than ordinarily as they are wont; . . . if the cat after that she hath a long time liked the sole of her foote and trimming the haire of her head, doe reach the said sole of her foote oftentimes over her eare."

In his own foreword, Mr. Woodward points out that human nature has not changed much through the ages, except in externals, quoting in support a passage from Cowper, whom, by the way, he describes as "writing at the end of the nineteenth century"—an obvious slip for the eighteenth. "To live in past centuries," he adds, "is, in fact, much the same as journeying to distant and less civilised countries. . . . However primitive the customs of the sixteenth century may seem to us, a few hours' journey by air (to Abyssinia, for instance) will show us more primitive conditions." This brings me to a vivacious and amusing story of air travel, entitled "AMATEUR ADVENTURE." By K. C. Gandar Dower. With sixteen illustrations (Rich and Cowan; 5s.). It does not, indeed, take us to Abyssinia, but still further afield, for it is an account of "the first successful flight

Gulf"—appeared, with a short preliminary note on the flight, in our issue of Jan. 14, 1933. The full story, as told here in a racy and light-hearted style, is well worth reading—and possessing—for it shows that aviation has produced a real humourist. His humour, however, covers a deep inward enthusiasm for adventure and a serious side of his mind which is expressed in a prefatory poem. Although he makes fun of his own poetical efforts, these verses are of no mean quality. As thus—

East to the dawn and southward to the sun,
Borne on aloft by man's great gift of wings
To legend lands that make the pulses run
And towns that leap with names of ancient kings.

During the first part of the flight, from Croydon to Cairo, the airmen found themselves journeying, more or less simultaneously, with another aeroplane, bound for the Cape, containing Miss Audrey Sale-Barker and Miss Joan Page, who "some two months later," we read, "ended upside down in the dark in a thunderstorm on a cliff-edge in the jungle in Central Africa." The two expeditions fraternised at intervals on the route, and the masculine pair had occasion to marvel at the skill and daring of the feminine adventurers. "Oh, modern woman!" the author exclaims, "I do not know if it is courage or glorious insanity, but, whatever it is, it is altogether admirable."

Another outstanding example of the modern young woman's fearless self-reliance and thirst for adventure is self-portrayed in "UNHARBOURED HEATHS." By Katharine Götsch-Trevelyan. With eight illustrations (Selwyn and Blount; 8s. 6d.). The author is a daughter of Sir Charles Trevelyan, who was Labour's Minister of Education, and a niece of Professor George Macaulay Trevelyan, O.M., the historian, and of the late Miss Gertrude Bell, of Iraq fame. Here the writer describes her unconventional exploit in crossing Canada alone, from east to west, thereby earning a head-line in the *British Columbian Press* as "the Great World Hiker," although she sedulously avoided publicity. She has the family gift of writing, and her story is extraordinarily frank and vivid. The book is, like the journey it records, unique in the literature of travel. Courage and endurance, energy and resource, and the power of taking care of herself among men and other dangerous animals, are self-evident throughout. One of her incidental feats on the way was an ascent of Mount Edith Cavell. An unexpected episode was a conversation with an old Englishman of eighty—an Oxonian like herself—who, with his wife, had made his home in the wilds of the Canadian Rockies.

This book also, I may add, has a particular appeal to our readers, for on the very first page, describing her start from Waterloo, the author says: "My luggage consisted of twelve oranges in a paper bag, a rucksack, a bag containing a change of clothes, *The Illustrated London News*, and some yellow tulips." Regarding a fellow-passenger with nothing to read "and clearly nothing to think about," she adds: "I didn't like to offer her my *Illustrated London News* because I thought it rude to push pictures of the life of all the world at her blankness." Wise travellers, of course, always include the *I.L.N.* in their outfit. At the close of the book, readers proud of a fine achievement by an Englishwoman may regret to learn that we can no longer claim her as a British citizen. In a postscript she writes: "Three years change so many things. They have brought to me a husband, a house, a baby. They have changed my nationality and set me in another land." This epilogue is dated from Frankfurt am der Oder, Germany.

Lone foot-slogging would probably end in getting lost, and dying of thirst, in the regions described in "A TRAMP-ROYAL IN WILD AUSTRALIA": 1928-1929. By Archer Russell. With eight illustrations (Cape; 10s. 6d.). "Humpies" (alias camels) took the place of Shanks's pony. I have no space left now for this very interesting book, which exemplifies Mr. Woodward's remark (quoted above) about living in past centuries, by taking us among aborigines still in the Stone Age phase of culture. I have got it on the list for early treatment, however, along with two other attractive travel books. One of them is "NINETY-TWO DAYS." By Evelyn Waugh. With a Map and twenty-four illustrations (Duckworth; 12s. 6d.).—a delightful account of ramblings in remote parts of British Guiana. The other describes genially, with much historical allusion, a journey through the classical lands of Greece—"FROM OLYMPUS TO THE STYX." By F. L. and Prudence Lucas. With Map and twenty-eight illustrations (Cassell; 12s. 6d.). The final scene beside the Styx is worthy of that river's sombre reputation. These things remind me of the old hexameter line we learnt at school as a *memoria technica* on the rivers of Hades—Styx, Acheron, Lethe, Phlegethon, Cocytus, Avernus. And so, for the moment, April's golden laughter ends in Stygian gloom.—C. E. B.



"THE TRIUMPHAL CAR": ONE OF THE NINE HAMPTON COURT MANTEGNA CARTOONS OF THE "TRIUMPH OF JULIUS CAESAR" FOR WHOSE PRESERVATION NOVEL MEASURES HAVE BEEN TAKEN—SEE THE OPPOSITE PAGE.

The famous "Triumph of Julius Caesar" cartoons were painted between 1485 and 1492. They were designed for the decoration of the theatre, erected at Mantua in 1501, in which the "Adelphi" of Terence and the Comedies of Plautus were performed, but came into the English Royal Collection about 1629. At the sale of King Charles the First's pictures they were bought in by Cromwell for £1000. They are known to have been in a bad condition in King Charles the Second's reign, and to have been restored by the French wall-painter Leguerre at King William the Third's command. A description of the enterprising measures taken to ensure their future preservation at Hampton Court will be found on the opposite page.



A FIGURE OF GREAT BEAUTY IN ONE OF THE HAMPTON COURT MANTEGNA CARTOONS: A DETAIL OF "THE VASE-BEARERS"; SEEN ILLUSTRATED AS A WHOLE ON THE OPPOSITE PAGE.

Official Photographs. Copyright Strictly Reserved.

from England to Madras" (modestly described by the author as "our poor little accidental record"), by way of Egypt, Iraq, and the Persian Gulf. Nor is it concerned with primitive life in the vast deserts over which the aeroplane passed, but rather with the personal impressions and vicissitudes of the author and his companion, Mr. Angus Irwin, formerly of the R.A.F., who acted as "first pilot." Mr. Gandar Dower, who occasionally relieved him, is well known as an athlete.

Readers of *The Illustrated London News* will be specially attracted to this book, as some of the remarkable air photographs it contains—including those of the Jordan Valley, Tippoo Sahib's fort, and "the incredible coast of the Persian

MANTEGNA CARTOONS PRESERVED : "THE TRIUMPH OF JULIUS CAESAR" RENEWED AND ON VIEW AGAIN AT HAMPTON COURT.



"THE CORSELET-BEARERS."



"THE VASE-BEARERS."



"THE ELEPHANTS."

IN 1930, the condition of the nine cartoons of the "Triumph of Julius Caesar," at Hampton Court, was so brittle, and such large areas of their surfaces were in danger of scaling off, that it was evident that, left alone, the cartoons must perish. H.M. the King decided that, in view of the great artistic significance of these works, which rank among the most important remains of the Italian High Renaissance, an effort to secure the scaling surfaces and protect them against further decay must be made. The cartoons were given firm and even surfaces; cleaned of serious mould-growths; provided with the most durable lining canvases; re-stretched on conditioned teak stretchers that will resist fire, water, and insects; and locked in a solid film of wax that will protect them from the attacks of damp, of chemical atmosphere, and mould-growths. Another problem was to ensure a stable atmosphere, as regards temperature and relative humidity. In 1930 the change in the temperature of the Orangery was frequently from 46 deg. Fahrenheit to

(Continued in centre.)



"THE PICTURE-BEARERS."



DETAIL OF THE "ELEPHANTS" CARTOON. (SEE BELOW.)

85 deg., and the change in relative humidity from 30 per cent. to 95 per cent.—within a few hours. The strain of these violent and rapid changes on canvases and stretchers, and, consequently, on the priming and pigment of pictures, can be easily understood. The more dangerous variation is that of humidity, because a difference of a few points per cent. in relative humidity produces a greater change in the dimension of stretchers and canvases than any variation in temperature likely to be experienced. During the winter months the external atmosphere contains much less water vapour, generally,

(Continued on right.)



"THE LITTER-BEARERS."

HISTORIC WORKS NOW PROTECTED ; LOCKED IN A SOLID FILM OF WAX AND KEPT IN AN ATMOSPHERE DETERMINED BY A HAIR.



"THE CAPTIVES."



"THE MUSICIANS."



"CAESAR'S CHARIOT."

than in summer. Hence, as it is comparatively easy to add moisture, the relative humidity of an interior can be kept practically constant during these months. But during the summer, when there is excessive moisture in the air, this excess has to be dried out. In the Orangery at Hampton Court, excess of moisture, acting through a hygrostat, automatically starts a fan which circulates the moisture-laden air through an air-chamber packed with absorbent material. Should the atmosphere become too dry, a pump, started automatically, sprays moisture into the air thus circulated. The combined action of the absorbent material and the water spray thus maintains a steady relation. Incidentally, the humidity control is governed ultimately by the expansion or contraction of a strand of human hair. As the result of these devices, worked out by Mr. J. McIntyre, Chief Engineer of H.M. Office of Works, throughout the whole year the atmospheric conditions and climate of the Orangery will be better, it is claimed, than those in any English picture gallery.

ONE SIDE IN "AN ARAB FAMILY QUARREL": THE SOUTHERN ARABIAN KINGDOM REPORTED



A PICTURESQUE ROCK-BUILT CITADEL IN THE YEMEN TERRITORY IN SOUTHERN ARABIA: THE TOWN OF MANACHA; SHOWING (ON THE LEFT) TERRACED RICE-FIELDS.

IT was reported from Jeddah on March 22 that war had finally broken out, after the failure of treaty negotiations, between the Wahabi King, I'bn Saud, of the Hejaz and Nejd, and the Imam Yahya of the Yemen, in Southern Arabia. On the same day the Legation of Saudi Arabia in London announced the receipt of a message stating that the Wahabi King had issued orders to begin military operations. "The Saudi Government," this message declared, "have tried all pacific means through diplomatic channels to come to an agreement with the Imam of the Yemen."

(Continued below.)



FORMER TYPES OF FIGHTING MEN IN THE YEMEN: SOLDIERS OF THE IMAM'S ARMY, WHICH WAS RECENTLY REPORTED TO BE WELL ARMED AND EQUIPPED, AND TO HAVE BEEN TRAINED UNDER TURKISH INSTRUCTORS.



A STRONGHOLD OF THE YEMEN RULER REPORTED TO BE AT WAR WITH KING I'BN SAUD OF THE HEJAZ AND NEJD: THE IMAM'S CASTLE AT HODEIDA, A PORT ON THE RED SEA.



A FORTIFIED CITY IN THE DOMINIONS OF THE IMAM OF THE YEMEN: AN AIR-VIEW OF ASSER, NEAR SANAA, WHICH SUGGESTS A COMPARISON WITH WINDSOR CASTLE.



THE CAPITAL OF THE KINGDOM OF THE YEMEN, IN SOUTHERN ARABIA, AS SEEN FROM THE AIR: AN UNUSUAL VIEW OF SANAA, SHOWING (IN THE FOREGROUND) A MOSQUE AND STATE WORKSHOPS.

but he was "obstinately persisting in his aggressive policy by occupying our highlands in Tehama, oppressing their inhabitants and cradling all who do not surrender to his rule." It was further stated that for seven months the Wahabi King had patiently carried on negotiations with the Imam, but it proved to be useless.

PICTURESQUE SCENES IN THE YEMEN. AT WAR WITH THE HEJAZ AND NEJD.



A MONUMENT OF ANCIENT MOSLEM ARCHITECTURE IN THE CAPITAL OF THE KINGDOM OF THE YEMEN: THE OLD MOSQUE KNOWN AS EL RAGLIA, IN SANAA.



BUILDINGS OF A MORE MODERN TYPE IN THE YEMEN CAPITAL: A PICTURESQUE VIEW OF SANAA, SITUATED IN A VALLEY AT THE BASE OF A MOUNTAIN, THE JEBEL NEGUM.



THE IMAM OF THE YEMEN (WALKING BENEATH THE STATE UMBRELLA HELD BY AN ATTENDANT) RETURNING FROM PRAYER ON A FESTIVAL DAY, AT THE HEAD OF HIS TROOPS: A ROYAL PROGRESS.

Consequently, his Majesty gave orders to the Crown Prince to march along to the borders and re-occupy the places which the Imam occupied when our armies halted in the hope of concluding peace with the Imam." Both rulers claim the Tehama region. Regarding the possible upshot of this "Arab family quarrel," it has been

(Continued above.)



A PICTURESQUE CORNER IN THE IMAM OF THE YEMEN'S CAPITAL: THE WHITE MINARET OF A MOSQUE AT SANAA, SEEN BETWEEN GROUPS OF LOFTY BUILDINGS AND TOWERING ABOVE THEM.

pointed out that, although the Wahabis have hitherto easily defeated every enemy they have met in Arabia, including the late King Hussain and the Beduin rebels of 1932, the Yemen forces, whom they have not before encountered, might prove a more formidable foe. The Imam of the Yemen has during his long reign amassed much treasure and can afford to pay his troops, who are said to be well armed and to have been trained by Turkish instructors. Our photographs give a picturesque view of his capital city, Sanaa, and other places in his dominions.



AN OLD STREET IN SANAA, THE CAPITAL CITY OF THE YEMEN, IN SOUTHERN ARABIA: BUILDINGS OF ROMANTIC ASPECT, WITH A GLIMPSE OF THE NEIGHBOURING MOUNTAINS IN THE LEFT BACKGROUND.

THE ATLANTIC "SWALLOWS" H.M.S. "BARHAM": A BATTLE WITH HIGH SEAS.

their lordships can have no doubt of the efficiency of the Fleet in all departments when at sea, and that its training is being carried out on sound and progressive lines. These exercises were carried out under abnormally bad weather conditions, but it was these very conditions which made the exercises of so much value, and which have proved the soundness of our ships and that we have seamen to handle and man them.

[Continued below.]



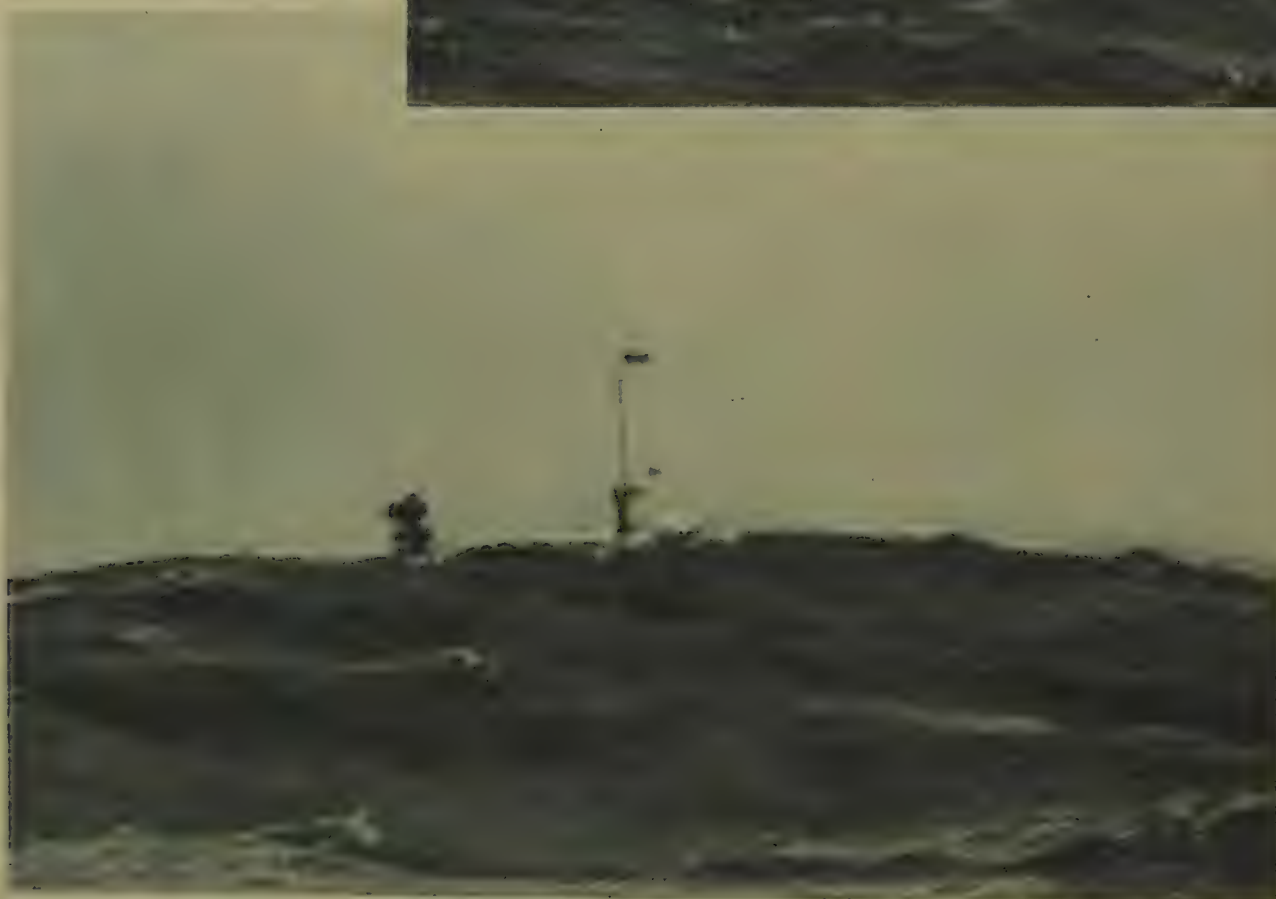
THE "BARHAM," A 31,000-TON BATTLE-SHIP, MEETING HEAVY SEAS; WITH HER FOREMOST TURRET TRAINED TO DIMINISH THE WATER ENTERING THE SHIP THROUGH THE GUN-PORTS: A GRAPHIC IMPRESSION OF THE CONDITIONS UNDER WHICH THE COMBINED FLEET EXERCISES IN THE ATLANTIC TOOK PLACE.

IN our last issue we reproduced some striking photographs of British war-ships encountering heavy seas in the Atlantic during the recent combined exercises. On March 26, the Board of Admiralty made public a message which it sent to the combined Fleets at Gibraltar at the end of the Board's visit. In this message occurs the following passage, which we make no apology for quoting, since it has a close bearing on the photographs seen here: "Having been present at the conference on the recent combined exercises,

[Continued above on right.]



A HUGE WAVE RISING BETWEEN THE OBSERVER AND THE "BARHAM"; THE BATTLE-SHIP REMAINING, TO ALL APPEARANCES, REMARKABLY STEADY.



THE BATTLE-SHIP APPARENTLY SWALLOWED BY THE ATLANTIC: THE "BARHAM," WITH ONLY HER MASTS SHOWING, IN THE TROUGH OF A WAVE.

Unfortunately, during these exercises one C.P.O. lost his life, and one officer and two ratings were injured. Their lordships desire to express their deep sympathy with the relatives of the late C.P.O. Williams, of Windsor, and trust that those who were injured will make a rapid recovery." The "Blue" Fleet destroyers, which were ordered to proceed to Lagos for shelter, were the subject of a question in the House of Commons on March 19. Lord Stanley, Financial Secretary to the Admiralty, answered that it was not justifiable to suggest that the vessels were unseaworthy on that account. "While every endeavour is made to render Fleet exercises as realistic as possible," Lord Stanley went on, "my hon. friend will appreciate that risks which would be taken in war are not always justified on manoeuvres."





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THE EX-CROWN PRINCE WEARS THE NAZI SWASTIKA: THE EX-KAISER'S HEIR AND TWO OF HIS SONS AS STORM-TROOPERS.



IN THE GROUNDS OF CÄCILIEN-HOF, HIS HOME AT POTSDAM: THE EX-CROWN PRINCE WALKING WITH TWO OF HIS SONS, PRINCES HUBERTUS (LEFT) AND FRIEDRICH, AND HIS YOUNGER DAUGHTER, PRINCESS CECILIE.



TAKING HIS REGULAR MORNING EXERCISE: THE GERMAN EX-CROWN PRINCE AT THE PUNCH-BALL, WITH PRINCES HUBERTUS (LEFT) AND FRIEDRICH AND PRINCESS CECILIE AS SPECTATORS.



THE EX-CROWN PRINCE BESIDE A PORTRAIT OF HIS FATHER, THE EX-KAISER WILHELM II.: A SYMBOLIC CONTRAST IN COSTUME, MILITARY AND CIVILIAN.

As our readers have been much interested in illustrations of the ex-Kaiser's home life in exile at Doorn (published in our issues of January 27 last and December 24, 1932), we now give recent photographs of the ex-Crown Prince and some members of his family. In our number for March 24, we may recall, he appeared in the uniform of a Nazi storm-trooper, among a group of comrades in a section known as Motor Storm 1/30 of the Berlin Motor S.A. He first made a cautious approach to the Nazi movement by joining the National-Socialist Motor Corps at a time when membership did not necessarily involve complete identification



TWO OF THE EX-CROWN PRINCE'S FOUR SONS IN UNIFORM AS NAZI STORM-TROOPERS, WITH THEIR YOUNGER SISTER: (LEFT TO RIGHT) PRINCE HUBERTUS, PRINCESS CECILIE, AND PRINCE FRIEDRICH, AT HOME IN POTSDAM.



THREE ROYAL "STORM-TROOPERS," THE SONS OF HIGHER RANK THAN THEIR FATHER: (LEFT TO RIGHT) PRINCE HUBERTUS, THE EX-CROWN PRINCE, AND PRINCE FRIEDRICH.

with the Nazi party. It is a curious fact that he is of lower rank in the Nazi force than either of his sons here seen with him; for, while he is only a private in the motor brigade, Prince Hubertus is a "storm" company commander and Prince Friedrich is first squad-leader of the 1st Storm Troops Reserve. The ex-Crown Prince was born in 1882 and married in 1905, at Berlin, Princess Cecilie of Mecklenburg. They have had four sons—Princes Wilhelm (born 1906), Ludwig Ferdinand (1907), Hubertus (1909), and Friedrich (1911), and two daughters—Princesses Alexandrine (1915) and Cecilie (1917).

ENGLAND'S COMING OF AGE.

BEING AN APPRECIATION OF

"ENGLAND UNDER QUEEN ANNE: THE PEACE AND THE PROTESTANT SUCCESSION. By GEORGE MACAULAY TREVELYAN, O.M."

(PUBLISHED BY LONGMANS, GREEN.)

THIS volume crowns the most notable achievement of our generation in the writing of English history. Learning is of little use without a sense of values, and it is the great quality of this work that it combines all the resources of scholarship with an instinct for the significance of events and of character. There is fine pencil-work here in corbel and capital, but there is also proportion, accurate and noble, in the main "elevation." Even these merits would not suffice without the gift of narration; in that respect Professor Trevelyan's style—restrained, innocent of rhetoric or of partiality, and unimpassioned without insensibility to dignified emotion—is a model to historians. In particular, it supplies an answer to that school of pedants who, themselves lacking the power of describing human happenings in human terms, sneer at all history which is not a catalogue of "facts" (how absurdly the word begs the question!) or a crackling of "documents" under a pot.

Professor Trevelyan's three volumes cover a comparatively short period in our history. Why has he chosen that period for the labours of his masterpiece? Partly, no doubt, because it has never before been adequately set forth; but chiefly because it was the very turning-point in English life and English government. And the author reminds us more than once, though in no didactic tone, that at the present juncture of our affairs we would do well not to forget the flower that was plucked from all the nettles of the seventeenth century. "After long generations of trouble, persecution and hatred, England had at last won through to a period of domestic peace and individual freedom. It was not a period of avowed idealism; it was not a period of legislative reform. But neither idealism nor reform is the whole of life for men or nations. The vigour and initiative of Englishmen, at home and overseas, in all branches of human effort and intellect, were the admiration of eighteenth-century Europe. The greatness of England in the Hanoverian epoch was made by men acting freely in a free community, with little help indeed from Church or State, but with no hindrance. The great art of letting your neighbour alone, even if he thinks differently from you, was learned by Englishmen under Walpole, at a time when the lesson was still a strange one elsewhere. Some European countries have not learnt it to this day or are rapidly unlearning it again. The manners and customs of English political and ecclesiastical

For this solid structure the age of Anne laid the foundations. Abroad, England's position was secured. She had saved not only herself, but Europe, from the tyrant's brandished steel, as she was to do again a century later. In the process, she had raised herself beyond cavil to the status of a first-class Power. This deliverance was chiefly due to the genius of one man. In the previous volumes, we have seen Marlborough at his zenith; here, with the everlasting irony of history, we witness his reward—persecution, exile, dismissal without a word of thanks from his sovereign, calumny, and the systematic humiliation not only of himself, but of his wife. In no sense is he at his best in this concluding phase; it is true that his last action, at Bouchain, was



AN INTIMATE MEMENTO OF THE GLORIES OF THE DAYS OF "GOOD QUEEN ANNE": THE MINIATURE OF HERSELF GIVEN BY THE QUEEN TO COL. PARKE FOR BRINGING THE NEWS OF BLENHEIM.

Reproduced from "The Peace and the Protestant Succession"; by Courtesy of the Owner, Mrs. Mustard of Baltimore; and of the Publishers, Messrs. Longmans, Green and Co., Ltd.

a strategic masterpiece; but Malplaquet, with which this volume opens, was, at best, a Pyrrhic victory, and the last stages of the Peninsular campaign were merely an exasperation to a war-weary and Whig-weary nation. It was the misfortune of the Saviour of England that he went on saving England longer than she desired.

Politically also, Marlborough at this period is seen to worst advantage; his earlier dealings with the absconding James II. are easy to forgive, in the circumstances of the time, but not his dealings with the Pretender. Nevertheless, when the worst has been said against him (and the worst has never been as bad as the scavengers represented), he remains England's greatest soldier and one of her greatest servants; and Britain spared herself a heavy reproach when she allowed him, in the end, a place of quietude for his headaches and his heartaches and his memories of duty done with more constancy than most of his detractors could ever claim.

At home, the scene was still agitated, and the malignancy of politics was of a kind which it is difficult to regard nowadays without disgust. It was England's misfortune that her politics were in the hands of second-rate intriguers like Oxford and Bolingbroke. Still more was this a misfortune for the unhappy Queen, who was gradually deprived of all true friendship and all disinterested counsel. In that respect she was infinitely worse off than either Elizabeth or Victoria; the more credit is due to her conscientiousness and, on the whole, to her good sense. When the critical hour, which all had feared, had struck, it was not the reputed leaders of the nation who took the fateful decision concerning the succession, nor had they, in preparation for inevitable events, contributed anything to the solution of a problem which vexed the mind and heart of every Englishman. Civil war was averted, and George I. entered into undisputed succession, through the prompt and determined action of three men whom nobody had ever thought of as

moulders of the nation's affairs. Curiously enough—the fact is worth recording in these class-conscious days—they were all members of the highest rank of the aristocracy. The Dukes of Argyle, Somerset, and Shrewsbury established the House of Hanover in England by a few hours of efficient, thorough, and well-prepared work in the Privy Council; and the Jacobites, accustomed as they were to methods of intrigue,

procrastination, and "negotiation," were so disconcerted by the firm action of men who knew their own minds that their cause fell to the ground irretrievably. There are few more striking examples in our history of the effectiveness of prompt and opportune action.

If politics were of a ferocity which now shocks us, we should not forget, because our manners are gentler, that men in Queen Anne's day were violent and intolerant and malicious for the reason which usually renders them violent and intolerant and malicious—namely, because they were afraid. The foreign threat was repelled, but at home every man lived in dread of the old war, with all its horrors, between Protestant and Catholic, Churchman and Dissenter. Revolution had not composed those enmities, and the question of the succession perpetually threatened to renew them with increased fury. Only by slow and painful stages was England learning "the great art of letting your neighbour alone." Both political parties came near to unleashing the hounds. The Whigs threw the country into uproar by the trial of Sacheverell; and the Tories, by the Schism Act, which they passed for the ruthless suppression of Dissent, would certainly have inaugurated another era of hideous persecution if the Queen's death had not intervened. It is no wonder that passions ran high, and that suspicion almost reached the point of phobia; and yet it is sad to think of the perverted genius of a man like Swift—that sinister figure to whom Professor Trevelyan pays much attention, but who, even in this studiously impartial treatment, cannot add a cubit to his warped stature.

In the midst of all stood a widowed, friendless woman, not very clever, not very strong, her whole life darkened by personal bereavements; yet never relaxing the exhausting effort to redeem the office which her father had dishonoured. No reader of this great history can fail to be moved by its last words. "The windows were darkened in Kensington. Silence lay heavy in the courtyard and



QUEEN ANNE: A QUARTER-LENGTH PORTRAIT, BY MICHAEL DAHL (1656—1743), WHICH FIGURED IN THE MARLBOROUGH AND QUEEN ANNE EXHIBITION. (50 BY 40 IN.)

in the long suites of dark panelled chambers, through which the life of a Kingdom had so lately pulsed. The gate had shut on the last coach rumbling off through the fields to St. James's, to be in time for the Proclamation. The awed and tearful waiting women heard from far away the shout of an immense multitude hailing the successor, and the salvos of cannon proclaiming the triumph of English liberty, religion and law. These things were well, and the woman lying on the great bed had, by her fifty years of dutiful, painful, harassed life, and her heart so 'wholly English,' helped much to bring them about. But she was tired and would sleep. . . . There lay the Queen of Great Britain, the last Stuart to rule the island, and, for all her simplicity, the wisest and most triumphant of her race." Old, kindly Dr. Arbuthnot, one of the seven physicians who watched over her last moments, expressed in simple, feeling words her *nunc dimittis*: "I believe sleep was never more welcome to a weary traveller than death was to her."

C. K. A.



A GREAT ENGLISH STATESMAN OF QUEEN ANNE'S REIGN: A PORTRAIT OF ROBERT HARLEY, EARL OF OXFORD—THE SUCCESSION BILL IN HIS HAND; BY KNELLER. (50 BY 40 IN.)

This portrait was lent to the recent Marlborough and Queen Anne Loan Exhibition at Chesterfield House by the Duke of Portland; and the Dahl portrait of Queen Anne reproduced on this page was lent to the same exhibition by the Earl of Plymouth. They are reproduced here by the courtesy of their owners.

controversy were softened between 1715 and 1760, and this change left a lasting mark on life and politics."

"England Under Queen Anne: The Peace and the Protestant Succession." By George Macaulay Trevelyan, O.M., Regius Professor of Modern History in the University of Cambridge. With Maps. (Longmans, Green and Co.; 21s. net.)

CHILDHOOD INSPIRES AN EXHIBITION.

"CHILDREN THROUGHOUT THE AGES":
RELICS TO BE SHOWN AT CHESTERFIELD HOUSE.



A BABY CARRIAGE MADE FOR GEORGIANA CAVENDISH, DAUGHTER OF "THE BEAUTIFUL DUCHESS OF DEVONSHIRE": AN EXHIBIT OF HISTORICAL ASSOCIATIONS; OF ABOUT 1790.
By Permission of the Duke of Devonshire.



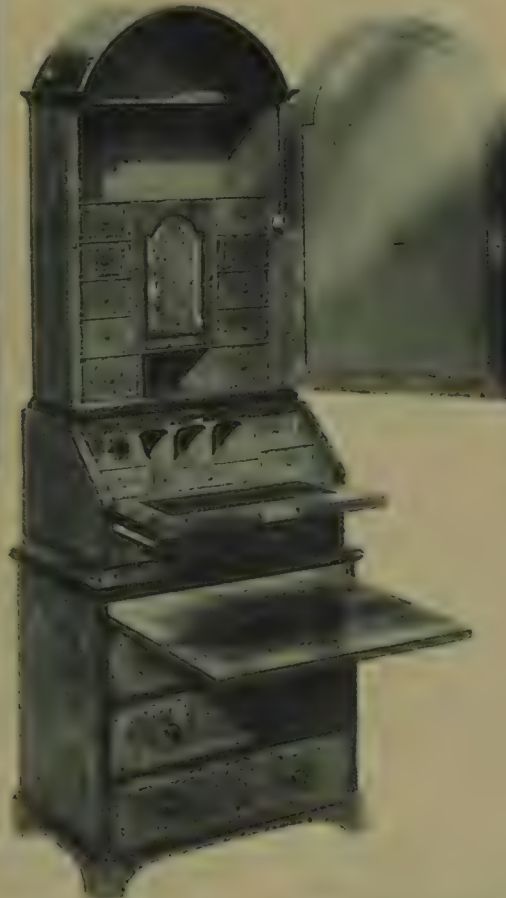
A DOLL REPRESENTING QUEEN VICTORIA, DONE IN THE CLOTHES OF THE PERIOD—FROM THE DOLLS SECTION, WHERE EXHIBITS WILL RANGE FROM 2000 B.C. TO 1934 A.D.



A BABY CARRIAGE DATED ABOUT 1730, IN THE STYLE OF WILLIAM KENT: A STRANGE LITTLE VEHICLE, FOUR FEET HIGH, MADE OF SHEET-METAL PAINTED DARK GREEN.
By Permission of the Duke of Devonshire.



A DOLL BELONGING TO H.M. THE QUEEN AS A LITTLE GIRL (LOWER LEFT); AND TWO MUSICAL DOLLS GIVEN TO THE PRESENT PRINCES BY QUEEN VICTORIA.
Graciously lent by H.M. the Queen.



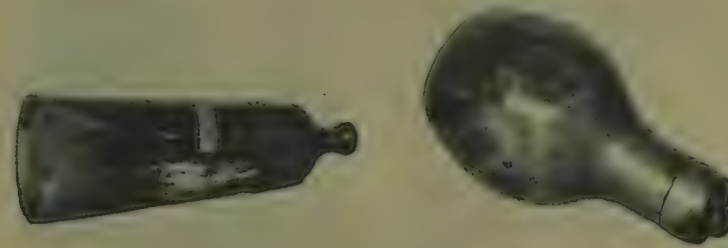
A CHILD'S BUREAU CABINET IN BURR YEWE, WITH MOULDINGS OF EBONISED PEARWOOD, OF ABOUT 1700; WITH WRITING-DESK AND SLIDING TABLE—CONSIDERED THE FINEST EXAMPLE OF CHILDREN'S FURNITURE IN EXISTENCE.



A DOLL THAT BELONGED TO ELIZABETH GUNNING, DRESSED IN PART OF ONE OF HER FROCKS: THE TOY OF A FAMOUS EIGHTEENTH-CENTURY BEAUTY.



A DOLL REPRESENTING MISS POPE AS MRS. CANDOUR IN THE ORIGINAL PRODUCTION OF SHERIDAN'S "SCHOOL FOR SCANDAL" AT THE DRURY LANE THEATRE IN 1777.



INTERESTING CURIOSITIES OF BABYHOOD IN OLDEN DAYS TO BE SHOWN AT THE "CHILDREN THROUGHOUT THE AGES" EXHIBITION AT CHESTERFIELD HOUSE: TWO OF THE EARLIEST KNOWN BABIES' FEEDING-BOTTLES IN PEWTER AND HORN.



AN ANCIENT DOLL FOUND BEHIND A WALL IN CHRIST'S HOSPITAL WHEN IT WAS PULLED DOWN—NOW KEPT AT THE CHRIST'S HOSPITAL GIRLS' SCHOOL AT HORSHAM.

A fascinating and unique exhibition, entitled "Children Throughout the Ages," is to open on April 20 at Chesterfield House, which has been generously lent by the Earl of Harewood. The Exhibition is in aid of the Greater London Fund for the Blind, an organisation providing occupations, education, and relief to the blind of London and the suburbs, of whom there are 11,000 in need of help. Her Majesty the Queen has graciously given her patronage to the Exhibition, and has personally chosen and lent a remarkable collection of objects connected

with the childhood of members of the Royal Family. They include dolls with which her Majesty herself played as a child, and toys given by Queen Victoria to the Prince of Wales and the Duke of Gloucester. The Exhibition as a whole will cover a vast range in time and have wide scope and variety. There will be dolls of many countries and periods, the earliest being of 2000 B.C.; there will be toys, pictures, furniture, and clothes, and examples of all the many possessions of children. Many of the exhibits are heirlooms of great historical and artistic interest.

LEOPOLD HIRSCH "LOTS": NOTABLE WORKS TO BE AUCTIONED.



"THE SMOKER."—BY FRANS HALS.
Signed. C. 1635-40. (23 by 19½ in.)



"LT.-COL. MORRISON."—BY SIR HENRY RAEBURN, R.A.
(34½ by 27 in.)



"PORTRAIT OF AN OLD MAN."—BY REMBRANDT VAN RYN.
Circa 1654. (On Panel. 10½ by 9 in.)



"MRS. THOMAS RAIKES."—
BY GEORGE ROMNEY.
Circa 1786. (50 by 40 in.)



"MISS CLEMENTS."—BY SIR THOMAS LAWRENCE, P.R.A.
Circa 1805. (49½ by 39½ in.)



"MME. FRANCESCA LE BRUN."—
BY THOMAS GAINSBOROUGH, R.A.
(50 by 40 in.)

AS we mentioned in our issue of January 20, when we gave a double-page of illustrations of Gainsborough's Show-Box and the twelve transparencies he painted for it, the sale of pictures from the Leopold Hirsch Collection is to be held at Christie's on May 11. The following notes concern certain of our reproductions. Lieut.-Colonel William Mansfield Morrison was appointed Cornet, 13th Light Dragoons, July 10, 1799; Captain, 7th Dragoon Guards, June 2, 1804; Lieut.-Colonel,

[Continued opposite.

23rd Light Dragoons, 1830.—Mrs. Thomas Raikes was Charlotte, daughter of the Hon. Henry Finch, younger son of Daniel, second Earl of Nottingham. She married Thomas Raikes, Governor of the Bank of England, on December 8, 1774. She died in March 1822.—The Miss Clements painted by Lawrence was probably a member of the Leitrim family.—Mme. le Brun (née Danzi) was a famous singer who appeared at the Italian Opera in 1777 and was Prima Donna there in 1780.



"CHILDREN BIRD-NESTING."—BY GEORGE MORLAND.
(25 by 30 in.)



"JUVENILE NAVIGATORS."—BY GEORGE MORLAND.
(25 by 30 in.)

— A S D E P E N D A B L E A S A N A U S T I N —



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YOU BUY A CAR—BUT YOU INVEST IN AN

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A PAGE FOR COLLECTORS.

EIGHTY YEARS OF OLD ENGLISH SILVER: NOTABLE FORTHCOMING AUCTIONS.

By FRANK DAVIS.

This is of typical Charles II. shape, with handles perhaps a shade more graceful than one has any right to expect. Far more rare, if not quite so charming, is the little castor of Fig. 2 (date 1672), one of the earliest of its kind in existence, and pierced on the top, not, like most castors, at the sides



1. EIGHTY YEARS OF CHANGE IN ENGLISH SILVER: A SMALL CHARLES II. PORRINGER, EARLIEST OF A SERIES OF REPRESENTATIVE PIECES ILLUSTRATED ON THIS PAGE; ALL TO BE AUCTIONED IN LONDON SHORTLY.

The porringer is engraved with a coat-of-arms, at present unidentified, and has the following inscription on the base: "Ex dono Katharinae Wilde, Aviae, K. T." The maker's mark is "T. H.," between an anchor, London, 1669.

(experience soon proved that the latter method was the more efficient); a solid, useful utensil, relieved from a too uncompromising heaviness by the pretty pattern of the pierced ornament and the little finial. A generation later, one is in a different world, rather more sedate if not less sophisticated. The octagonal dredger of Fig. 4, by Glover Johnson, 1713, is unusual, charming, and demure; the type is by no

make of leaves and foliage if one would only allow him to indulge his fancy. The style is, of course, from across the Channel, and is a pretty good example of an English translation which grafts the spirit of the original upon native idiomatic prose. It was a lavish, extravagant period, and it produced some lavish and extravagant pieces of furniture and silver both in Paris and in London; the modern world, that engineer's paradise, is rather inclined to look down upon it, partly because one can't play tricks of that kind with concrete and nickel even if one wanted, and partly also because we have lost the delight in ingenious convolutions for their own sake. These people obviously enjoyed going as far as they could, and the more individual and original makers attacked a complicated problem with all the gusto of a Cellini. There is a fine picture by Nattier of one of the Germain family with his wife, in which the man points with pride to a famous candlestick—his masterpiece—upon a shelf. I don't think I've ever seen a picture of a modern silversmith in the Academy—and if I did I suppose he would be wearing his best clothes and looking like a politician or a provincial mayor—anything but a workman feeling exceedingly proud of his achievement.

Perhaps it is also to the point to remark that

Macaulay's New Zealander of the distant future, earnestly digging amid the ruins of London like Mr. Leonard Woolley at Ur, would be able to deduce from the pieces illustrated here the characteristic features of a whole civilisation; he would even be able to guess at the change in furniture design from

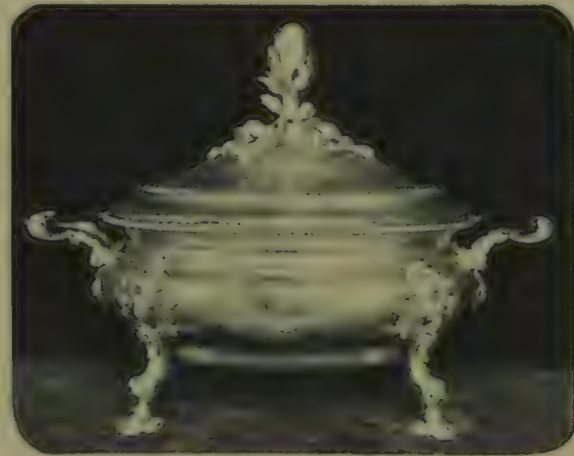


4. A RARE PIECE OF QUEEN ANNE SILVER SHORTLY TO BE AUCTIONED: AN OCTAGONAL DREDGER, OF CHARMING DESIGN, DATING FROM 1713. (3½ IN. HIGH.)

walnut to mahogany—not the introduction of the new-fangled wood perhaps, but its treatment in the 1750's by Chippendale; he might even, were he particularly imaginative, and though he found nothing else, deduce also from this George II. soup-tureen the inevitable swing of the pendulum back to a simpler style during the latter half of the century, not to mention a great palace like Schönbrunn or, at the opposite end of the scale, jolly little Dresden shepherdesses, which are all part of the same artistic impulse.

This is what happened in the past; some readers of this page will be able to

see with their own eyes whether history repeats itself a generation hence, or whether the quickly moving modern world fossilises into a formidable, but static, synthesis of cones and cubes whose beauty owes little to movement and nothing to applied decoration, which can, in the hands of a master, be as vivid and exciting as a flame of fire.



6. GEORGE II. SILVER, MORE ORNAMENTAL BUT NO LESS DIGNIFIED THAN THE GEORGE I. EXAMPLES ILLUSTRATED IN FIG. 3: A SOUP-TUREEN BY WILLIAM CRIPS (1749), TO BE AUCTIONED IN MAY.

Reproduction by Courtesy of Messrs. Puttick and Simpson, 47, Leicester Square, W.C.2.

ONE or two pieces of silver that are coming on the market in the near future seem to call for comment, not merely because they are noteworthy examples of craftsmanship, but because they happen to illustrate a change of social habit within the space of a generation or so which perhaps will find its counterpart in the twentieth century. Prophecy in the grand manner is best left to professionals, like Old Moore; minor seers will be wise to limit their prognostications to very tentative hints and suggestions. One is, therefore, inspired to utter the very modest dictum that, as two hundred years ago the polite world moved on from very plain, severe designs to something much more complex, so the present taste for simple, undecorated forms may, before very long, change into a passion for swirling ornament and broken rhythms. Many of us who vastly prefer a stark simplicity will be sorry if this happens, but the past often does repeat itself, and 1950 may see as great a change as 1750; nor is there any real reason why



2. SILVER OF 1672; SHORTLY TO COME UNDER THE HAMMER: A VERY RARE CHARLES II. CASTOR—ONE OF THE EARLIEST KNOWN TO EXIST.

rather than adorned by comely growth—which is another way of saying that he tries to make his material perform more than it can stand.

It so happens that about eighty years of change are silently recorded by the pieces illustrated on this page; all but one are due to appear at Sotheby's on April 11. The last comes up for auction at Puttick and Simpson's in May, and serves very well to point the moral to this article.

The earliest in date is the little porringer of Fig. 1, by the unknown maker, T. H., who is also known by a Communion Cup at St. Paul's, Shadwell.



5. FRENCH SILVER-WARE THAT WOULD SEEM CLOSELY TO FOLLOW ENGLISH TASTE OF THE TIME: AN EARLY FRENCH TEAPOT, MADE IN PARIS, PROBABLY IN 1728 OR 1729. (8 IN. HIGH.)

All Reproductions, except that in Fig. 6, by Courtesy of Messrs. Sotheby's, New Bond Street, W.1.



3. SILVER IN THE "ARCHITECTURAL" STYLE FASHIONABLE IN GEORGE I.'S REIGN: A FINE SET OF TWO TEA-CADDIES AND A SUGAR-BOWL, IN THEIR ORIGINAL CASE; THE FORMER DATING FROM 1724.

The arms are those of Vernon. The caddies were made by Paul Crespin (Britannia Standard); and the octagonal sugar-bowl was made by John Chapman, of London, in 1733.

means unknown, but is mostly found a few years later—George I. rather than Queen Anne. Of the same rather formal character, but in a grander manner, are the two tea-caddies and the sugar-bowl of Fig. 3, the caddies by Paul Crespin, 1724, the octagonal bowl by John Chapman, 1733—these three in their original case. As usual, the caddies can be locked; on more than one occasion on this page it has been noted that a precious commodity like tea was *not* kept in the kitchen, but preserved with reverence in the parlour in a noble receptacle.

All these are London pieces. Very near English work is Fig. 5, surprisingly from Paris, and apparently to be dated 1728-29; not at all the type of work one expects from across the Channel; for, when people speak of French silver they generally think either of quite late pieces of the early nineteenth century, or those miracles of ingenuity the great Paris silversmiths like Germain produced round about the 1750's. This is a heavy, solid, well-balanced affair, depending for its effect upon good proportion rather than ornament, made amusing by the device of the fabulous swan neck (an engaging *motif* derived from a multitude of mediæval and Renaissance pieces of plate), and balanced by a fine curving black handle, which, by the way, fits the hand perfectly—never was so comfortable a grip.

Now we come to Fig. 6, the George II. soup-tureen by William Crips, 1749—dignity combined with flourish. As these things go, it is fairly restrained; indeed, one feels that the maker is all the time holding himself in, as if he would welcome an opportunity to show what a notable job he could

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on

Thursday, April 26, 1934.



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ONE of the most outstanding proofs of the renaissance of Italy is afforded by its wonderful system of roads, which facilitate traffic from one end of the peninsula to the other, just as the arteries serve to convey the life-giving blood in a healthy body.

In this, as in many branches of its activities, Fascist Italy has recaptured the traditions of ancient Rome. The Roman roads were constructed in order

Government considered, in fact, that facility of communications ought not to be the privilege of one part of Italy only, but should be shared by all, and that every part of

A NETWORK OF NEW HIGHWAYS: ROADS AND MOTORING ROADS IN THE ITALY OF TO-DAY.



A MODERN MOTOR-ROAD THROUGH TRADITIONAL ITALIAN SCENERY: THE ROAD BETWEEN FLORENCE AND VIAREGGIO.—(Photograph by the Ministry of Public Works, Rome.)

that they might serve as permanent instruments of civilisation; on a system which does not differ very much from that in use to-day, they consisted of a layer of big stones, known as the *statumen*, on which was laid another course of smaller stones, the *rudus*, followed by a third course of bricks and gravel, the *nucleus*, on which was laid the *pavimentum*, consisting of stone or lava slabs perfectly fitting.

Before the advent of Fascism, the roads in Italy were in so disastrous a condition of abandonment that few motorists had sufficient courage to undertake long journeys on them, and when once they had had the sad experience, they dissuaded others from attempting it. Mussolini, realising at once the importance of the problem, which is a political, a social, and at the same time an economic one, solved it rapidly and thoroughly, as is his practice. An

Autonomous Highways Council was instituted in July 1928, and undertook the complete repair of about 20,000 kilometres of roads, in accordance with an organic and carefully-prepared plan; in the course of five years, nearly half of the Italian roads had been restored to a perfect condition, in keeping with the requirements of modern traffic, by widening the roadway, straightening out the bends, and avoiding, in so far as possible, passing through populous areas.

In a country like Italy, with a dense population, and having a very large number of places which attract tourists, secondary roads branching off from the main roads also called for attention. Signs and boards have been erected everywhere, whilst more than 500,000 new trees have been planted along the sides of the roads, and picturesque cottages built to accommodate the watchmen and workmen engaged in the upkeep of the roads.

The work started on the main traffic arteries which radiate out from Rome, and still bear the names of the Consuls who built them; and was then extended northwards as far as the Sempione and the Spluga, and to the south as far as the most outlying point of Italy, and also to Sicily. The Fascist

extensive work), affording unexpected panoramas of captivating beauty.

The motoring roads are a typical Fascist creation, constructed exclusively for motorists, affording the latter the advantages of wide roadways, in long, straight lines, interrupted only at rare intervals by a few wide bends, the absence of level crossings, the exclusion of pedestrians and animal-drawn vehicles,

Italy should be opened up to tourists. Thus it is that, alongside the Via Aurelia, which runs down through the enchanting Riviera as far as Rome, and the Via Emilia, which, after crossing the north of Italy, sends out branch roads extending throughout Central Italy, it is now possible to travel in perfect safety from one southern coastal region to the other, the Tyrrhenian and the Ionian (which, owing to the rocky ground, towering sheer above the sea, required very

perfect smoothness of surface, absolutely free from dust and mud, and an abundance of filling-stations and repair-shops. The motor road from Milan to Laghi runs almost in a straight line from Lainate to Como, and to the banks of the Lario, which are so rich in gardens and villas. From Lainate, a main road, passing through the industrial centres of Gallarate and Sesto Calende, leads to Lake Maggiore, with Stresa, Pallanza, and the celebrated Borromean Islands; another runs to Varese and the Sacred Mountain; another from Musocco to the gates of Milan, traversing the fertile Brianza, Bergamo, and Brescia, and arriving at Lake Garda, which, with the construction of the new Western Gardesana, presents itself to motorists in all its beauty.

The motoring road from Turin to Milan, recently opened to traffic, together with the sections from Milan to Bergamo and Bergamo to Brescia, forms the first part of that great artery which is intended to connect Turin to Trieste, at the foot of the Alps. A short time ago there was also inaugurated the section of road which, starting from Padua, runs almost in a straight line to Mestre, and from there, *via* the magnificent new bridge over the Lagoon, to Venice. A road which must be considered as an essentially touring road in central Italy is the motoring road which, starting from Florence, touching Prato and Pistoia, a city extraordinarily rich in works of art, traverses the picturesque Hills of Serravalle, whence

it drops to Montecatini Terme, then on to Lucca, and, by the Via Aurelia, to Viareggio, one of the most important seaside resorts in Italy.

A wonderful motoring road, lit up at night like the balconies of a palace, unites Rome to its sea, the Lido at Ostia; and farther to the south, another from Naples, running at the foot of Vesuvius, among exceedingly fertile fields, leads to the cities of Herculaneum and Pompeii, which continue to yield new treasures every day. The motoring and other roads are not only a proof of the constructive activity of the new Italy, but are at the same time also a cordial invitation to tourists throughout the whole of the world.

P. B.



THE NEW MOTOR-ROAD WHICH SKIRTS LAKE GARDA: TYPICAL FASCIST ENGINEERING, WHICH TAKES INTO ACCOUNT THE REQUIREMENTS OF THE MOTORIST AND THE BEAUTY OF THE VIEW.—(Photograph by E.N.I.T.)



THE ROME-OSTIA ROAD AT NIGHT—A GIFT OF SIGNOR MUSSOLINI TO THE NATION: A MAGNIFICENT HIGHWAY LIT UP AS BRIGHTLY AS IF BY DAY.

Photograph by E.N.I.T.



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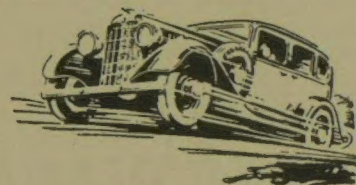
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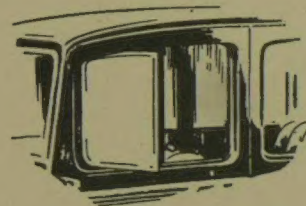
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THE PLAYHOUSES.

"THE BRIDE..." AT THE STRAND.

THIS story of the effect of a Revivalist meeting on a small-town community is probably more true to life in the U.S.A., where such religious events are a common occurrence, than over here. Mrs. Bowman (Miss Kyrle Bellew) is the depressed wife of a drunken husband, with an unpleasantly natural daughter—whose gaucheries were cleverly portrayed by Miss Beryl Laverick. A breezy, self-satisfied, but not unduly hypocritical "tent-evangelist" imposes himself upon the family as their guest. Mrs. Bowman falls in love with him; first to the extent of stealing ninety dollars from her husband and daughter, to buy him a gold watch, and finally to seducing him on the eve of his departure. The first two acts, in which this is shown, are quite interesting, though the types of character are so alien to English audiences that rather more laughter was won than the sympathy the author possibly aimed at. But the third act is over-theatrical and, what is worse, dull. Mrs. Bowman, anxious to throw in her lot with the pastor, poisons her husband with whitening used by her daughter for her tennis-shoes; her lover's wife, an ex-variety artiste, arrives; and the curtain should have stayed down on the woman's despair when she realised that her crime had been committed in vain. But an unnecessary last scene followed, in which the woman goes mad, and imagines herself being led as a bride to the altar, when in reality she was accompanying the sheriff to the lunatic asylum. A Dame Sybil Thorndike might have got this situation over, but it was beyond Miss Kyrle Bellew. Mr. Reginald Bach, who produced the play admirably, gave a neat sketch of the husband, and Miss Dora Gregory scored as a village busybody.

"DOUBLE DOOR," AT THE GLOBE.

Miss Sybil Thorndike's performance as Caroline Van Brett was a *tour de force*. The head of the house, Caroline Van Brett is obsessed with family pride, and the fact that her half-brother, Robert, is marrying beneath him fills her with rage; nor is her anger lessened by the fact that a pearl necklace, worth half a million, must, by the terms of her father's will, go to the bride as a marriage gift. It is a gloomy household that Caroline dominates, so that it is no wonder that, shortly after her marriage, the young wife takes to visiting the rooms of a male friend. Caroline,

learning of this, accuses the girl of infidelity; but her half-brother surprises her by believing his wife's assertion of her innocence, and decides to take her from the house that night. In a scene that is as horrible as anything the Grand Guignol has yet staged, Caroline, under pretext of giving the girl her necklace, decoys her into a sound-proof vault, of whose existence only she and her younger sister are aware, and slams the door on her. She insists that the girl has eloped with her lover; decides to dismiss all the servants, close the house for a year, and embark on a world-cruise with her sister and half-brother. But the usually cowed sister, sensing the mystery of the wife's disappearance, nerves herself to betray Caroline. Miss Thorndike's rage, as the door of the vault is opened and her victim rescued, is terrifying, and there is later a scene, where she attempts to imprison her sister in the vault, that made many hardened first-nighters shudder. Her collapse into complete insanity at the end, when she sits gloating over the necklace, muttering "Mine, mine!" is as startling as it is effective. A grim but powerful piece of "theatre," with Miss Sybil Thorndike giving an outstanding performance, and one not to be missed.

"GOOD MORNING, BILL," AT DALY'S.

Few modern revivals excel the original production, but "Good Morning, Bill" is an exception. Mr. P. G. Wodehouse has made such an excellent job of this adaptation that it is difficult to realise that the birthplace of the comedy was Hungary. Mr. Peter Haddon now plays the Ernest Truex rôle, and is better suited for the part of a Wodehouse-ian hero. He is an "ass," but not a "silly ass." Most amusing is his discovery that the girl with whom he fell in love on a golf-course is a lady doctor, and his resolve to feign sickness to force her to pay him a midnight visit at his country home leads to many farcical complications. Yet it is not so much the plot, which, though neat, is slight enough, as the author's dialogue that arouses so much laughter. Mr. Lawrence Grossmith resumes his original part of Lord Tidmouth, and his stolidness makes an excellent foil for Mr. Haddon's more volatile manner. Miss Winifred Shotter, as the heroine, gets more chance for acting than is usual in a farce, and gives an admirable performance. Miss Phyllis Monkman, by sheer force of personality, makes the comparatively small part of the very detrimental Lottie stand out.

"INDOOR FIREWORKS," AT THE ALDWYCH.

Mr. Arthur Macrae's farcical comedy suggests itself as an adaptation of Tchekhov by Mr. Noel Coward. Plot, in the love and passion sense of the word, it has none, but the dialogue is nearly all of the time bright, and the characterisation invariably amusing. Christina (Miss Fay Compton) is a successful actress who has divorced her husband, mainly for the reason that, having won recognition for an amateur performance of Romeo, he could talk of little else afterwards. Nothing, most people will agree, can be more boring to a professional exponent of any art than a novice's boasting of triumphs in the same line. As a relief from her first husband's posing, Christina turns to an ardent young Rugger Blue, who adores her almost as much as he does sport. Picture her chagrin when, her divorced husband paying a friendly call, he recognises his successor as the man who appeared as Juliet to his Romeo! A magnificent curtain to the second act, this. However, the plot matters little. Mainly it deals with the impossibility of any three people living happily in the same house. A couple might, ordinarily, quarrel, and sulk in opposing arm-chairs. But the presence of a third party makes a personal quarrel develop into a public "row." Immensely amusing was the scene in which Miss Fay Compton, Mr. Reginald Gardiner, and Lady Tree, as sister, brother, and mother, quarrel. With every other expletive, the balance of power changes; when one deals the second a shrewd, verbal thrust, the third, as is the way of relatives, whether they live in Park Lane or Peckham Rye, comes to the rescue of the assailed one. Deftly produced by Mr. Leslie Henson; finely acted by a brilliant cast, of whom Miss Rosalind Atkinson, as the least known, gets the only line left for individual praise as a lady reporter.

With reference to the Italian uniforms illustrated on page 454 of our issue of March 24, we were misinformed in attributing them to the Fascist Militia—they are really new uniforms of the Royal Italian Army. From left to right they show: an infantry sub-lieutenant; a corporal of infantry in the new off-duty uniform; a corporal (machine-gunner) in the old uniform; a private in uniform of fatigue duty; and a corporal of infantry in full war-kit.

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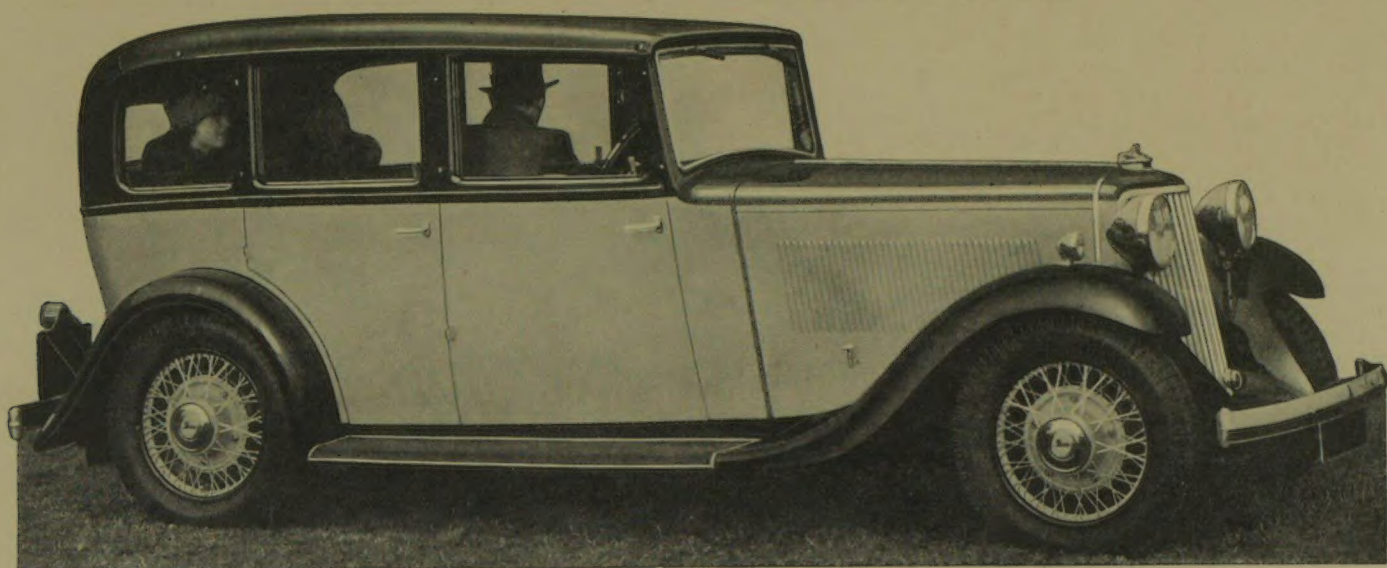
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